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R. U. R.
(ROSSUM'S UNIVERSAL ROBOTS)

R. U. R.

(ROSSUM'S UNIVERSAL ROBOTS)

A Fantastic Melodrama

BY
KAREL CAPEK

TRANSLATED BY
PAUL SELVER



STANFORD COMPANY

THE THEATRE GUILD VERSION,
WITH FOUR ILLUSTRATIONS
FROM PHOTOGRAPHS OF THE
THEATRE GUILD PRODUCTION

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1923

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YARROW COOTWATER

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Setting by Lee Simonson

Photograph by Francis Bruguiere

ACT III. FROM THE THEATRE GUILD PRODUCTION

The cast of the THEATRE GUILD PRODUCTION as originally presented at the GARRICK THEATRE, October 9, 1922

R. U. R.

(ROSSUM'S UNIVERSAL ROBOTS)

By KAREL CAPEK

English version by Paul Selver and Nigel Playfair

Staged by PHILIP MOELLER

Settings and Costumes by LEE SIMONSON

CHARACTERS (in order of appearance)

<i>Harry Domin: General Manager of Rossum's Universal Robots</i>	Basil Sydney
<i>Sulla: A Robotess</i>	Mary Bonestell
<i>Marius: A Robot</i>	Myrtleland LaVarre
<i>Helena Glory</i>	Kathlene MacDonell
<i>Dr. Gall: Head of the Physiological and Experimental Department of R. U. R.</i>	William Devereaux
<i>Mr. Fabry: Engineer General, Technical Controller of R. U. R.</i>	John Anthony
<i>Dr. Hallemeier: Head of the Institute for Psychological Training of Robots</i>	Moffat Johnston
<i>Mr. Alquist: Architect, Head of the Works Department of R. U. R.</i>	Louis Calvert
<i>Consul Busman: General Manager of R. U. R.</i>	Henry Travers
<i>Nana</i>	Helen Westly
<i>Radius: A Robot</i>	John Rutherford
<i>Helena: A Robotess</i>	Mary Home
<i>Primus: A Robot</i>	John Roche
<i>A Servant</i>	Frederick Mark
<i>First Robot</i>	Dominic Plugee
<i>Second Robot</i>	Richard Coolidge
<i>Third Robot</i>	Bernard Savage

ACT I

Central Office of the Factory of Rossum's Universal Robots

ACT II

Helena's Drawing Room—Ten years later. Morning

ACT III

The same. Afternoon

EPILOGUE

A Laboratory. One year later.

Place: An Island.

Time: The Future.

Stage Manager: Walter Geer

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INTRODUCTION

Karel Capek was born in 1890 in Northern Bohemia. His literary work comprises plays, poems, criticism and short stories. Of his plays the earliest is "The Robber," which was begun as early as 1911, but was not completed until after the war. It may be described as an allegorical comedy. The anonymous central figure, from whom the title of the play is derived, represents the victorious and energetic spirit of youth, seizing all it covets, and ridiculing the sober and law-abiding logic of old age. As a play, it suffers from a lack of uniformity in its texture, in which lyrical romanticism alternates with the elements of farce and melodrama.

"The Robber" was followed by "R. U. R." which it is hardly necessary to discuss here in detail. The same applies to "The Life of the Insects," written by Capek in collaboration with his brother Josef, and performed in New York under the title, "The World We Live In." This curious satire on human society relies more upon scenic effects than does "R. U. R." Nevertheless the devastating third act, even from a purely literary point of view, must be regarded as a masterpiece of con-

INTRODUCTION

densed and sustained satire. Capek's latest play, "The Makropoulos Affair," an amusing comment upon longevity, was first performed at Prague in November, 1922, and shows that his dramatic powers are as alert and ingenious as ever.

Capek's short stories also reveal a strong and original talent. The volume entitled "The Crucifix" contains penetrating psychological studies, which indicate the direction of Capek's philosophical interests. The "Tales of Distress," in which Capek skilfully, relentlessly, but compassionately demonstrates how human it is to err, also maintain a high standard, both in the actual style and in the handling of tragic or semi-tragic situations.

Of Capek's miscellaneous works, reference may be made to his "Criticism of Words," in which his capacity for wit, irony, and satire, is exercised to the full. His future development will be followed with great interest. It is significant that at the period when Czechoslovakia is so triumphantly justifying its establishment as an independent State, Capek is beginning to obtain for Czech literature, of whose vigorous and progressive spirit he is a typical representative, the world-wide attention which it merits, but of which it has hitherto been deprived owing to the adverse circumstances of its development.

P. SELVER.

London, December 19, 1922.

PRODUCER'S NOTE

R. U. R. was first performed in New York at the Garrick Theatre on October 9, 1922. It was the first production of the fifth season of The Theatre Guild. The novelty of its idea and the unusual treatment found an immediate and enthusiastic welcome.

The following excerpts from the New York criticisms will be of interest:—

Alexander Woolcott in the *New York Herald*—

"The Theatre Guild began its new season last evening with an elaborate production of a play in many respects more remarkable than any it has attempted since it first undertook the task of re-making the American theatre from the vantage point of the once abandoned Garrick It is murderous social satire, done in terms of the most hair-raising melodrama. It has as many social implications as the most heady of Shavian comedies, and it also has as many frank appeals to the human goose-flesh as 'The Bat' or any other latter day thriller."

Heywood Broun in the *New York World*—

"The play begins as an extraordinary searching study of the nature of human life and human society Capek is potentially one of the great men in the modern drama. He has devised a scene

PRODUCER'S NOTE

at the end of the third act as awe-inspiring as anything we have ever seen in the theatre."

John Corbin in *The New York Times*—

"In the intelligence of its writing, the novelty of its action and the provocative nature of its mood, R. U. R. sustains the high traditions of The Theatre Guild."

Stephen Rathbun in *The New York Evening Sun*—

"R. U. R. is super melodrama—the melodrama of action, plus ideas, a combination that is rarely seen on our stage."

Maida Castellum in *The Call*—

"The most brilliant satire on our mechanized civilization; the grimdest yet subtlest arraignment of this strange, mad thing we call the industrial society of today, has come to the New York stage this week from Prague in R. U. R.—Karel Capek's philosophic melodrama."

New York *Globe* Editorial—

"One of the most interesting dramas presented in New York in a decade."

Dr. Frank Crane—

"It is significant of the oneness of the world and the unity of the intellectual life of modern civilization that the freshest and most thoughtful play in America this season comes from Czechoslovakia. It is called R. U. R. . . . The play is very skillfully constructed and is a delightful entertainment."

R. U. R.
(ROSSUM'S UNIVERSAL ROBOTS)

CHARACTERS

HARRY DOMIN—General Manager of Rossum's Universal Robots.
SULLA—A Robotess.
MARIUS—A Robot.
HELENA GLORY.
DR. GALL—Head of the Physiological and Experimental Department of R. U. R.
MR. FABRY—Engineer General, Technical Controller of R. U. R.
DR. HALLEMEIER—Head of the Institute for Psychological Training of Robots.
MR. ALQUIST—Architect, Head of the Works Department of R. U. R.
CONSUL BUSMAN—General Business Manager of R. U. R.
NANA.
RADIUS—A Robot.
HELENA—A Robotess.
PRIMUS—A Robot.
A SERVANT.
FIRST ROBOT.
SECOND ROBOT.
THIRD ROBOT.

ACT I

Central Office of the Factory of Rossum's Universal Robots.

ACT II

Helena's Drawing Room—Ten years later. Morning.

ACT III

The Same Afternoon

EPILOGUE

A Laboratory—One year later.

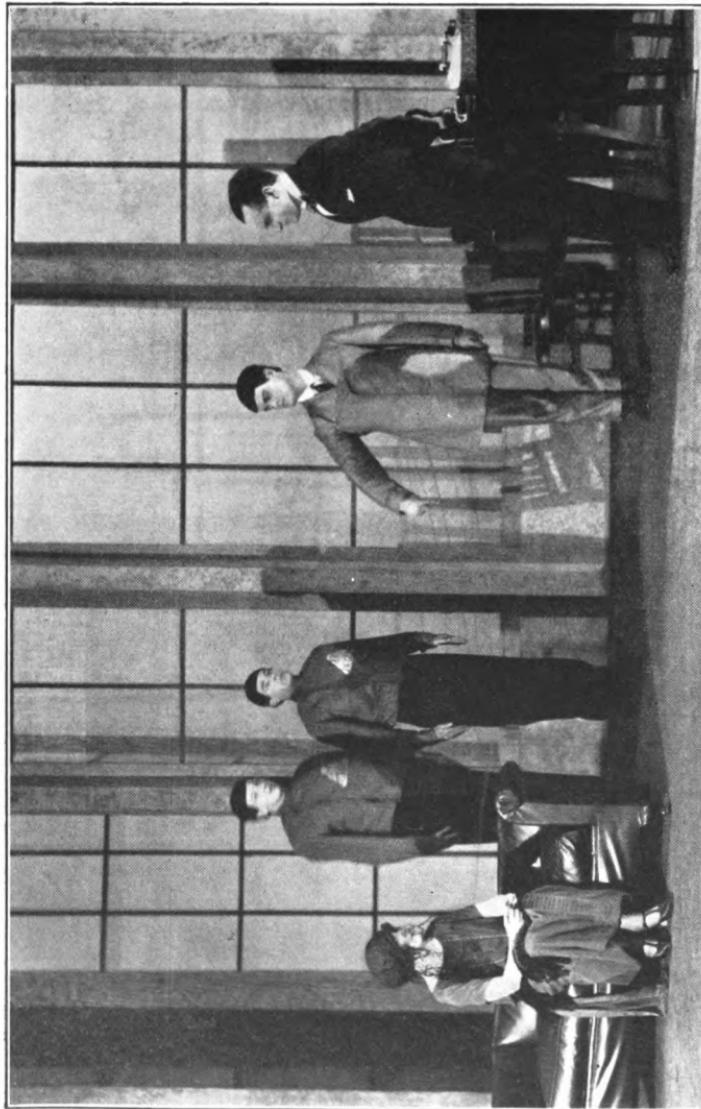
Place: An Island.

Time: The Future.

Photograph by Francis Bruguiere

ACT I. FROM THE THEATRE GUILD PRODUCTION

Setting by Lee Simonson



R. U. R.

(ROSSUM'S UNIVERSAL ROBOTS)

ACT I

[Central office of the factory of Rossum's Universal Robots. Entrance on the right. The windows on the front wall look out on the rows of factory chimneys. On the left more managing departments. DOMIN is sitting in the revolving chair at a large American writing table. On the left-hand wall large maps showing steamship and railroad routes. On the right-hand wall are fastened printed placards. ("Robot's Cheapest Labor," etc.) In contrast to these wall fittings, the floor is covered with a splendid Turkish carpet, a sofa, leather armchair, and filing cabinets. At a desk near the windows SULLA is typing letters.]

DOMIN

[Dictating]: Ready?

SULLA

Yes.

DOMIN

To E. M. McVicker and Co., Southampton, England.
“We undertake no guarantee for goods damaged in transit. As soon as the consignment was taken on board we drew your captain’s attention to the fact that the vessel was unsuitable for the transport of Robots, and we are therefore not responsible for spoiled freight. We beg to remain for Rossum’s Universal Robots. Yours truly.” [SULLA, *who has sat motionless during dictation, now types rapidly for a few seconds, then stops, withdrawing the completed letter.*] Ready?

SULLA

Yes.

DOMIN

Another letter. To the E. B. Huyson Agency, New York, U. S. A. “We beg to acknowledge receipt of order for five thousand Robots. As you are sending your own vessel, please dispatch as cargo equal quantities of soft and hard coal for R. U. R., the same to be credited as part payment of the amount due to us. We beg to remain, for Rossum’s Universal Robots. Yours truly.” [SULLA *repeats the rapid typing.*] Ready?

SULLA

Yes.

DOMIN

Another letter. "Friedrichswerks, Hamburg, Germany. We beg to acknowledge receipt of order for fifteen thousand Robots." [*Telephone rings.*] Hello! This is the Central Office. Yes. Certainly. Well, send them a wire. Good. [*Hangs up telephone.*] Where did I leave off?

SULLA

"We beg to acknowledge receipt of order for fifteen thousand Robots."

DOMIN

Fifteen thousand R. Fifteen thousand R.
[*Enter MARIUS.*]

DOMIN

Well, what is it?

MARIUS

There's a lady, sir, asking to see you.

DOMIN

A lady? Who is she?

MARIUS

I don't know, sir. She brings this card of introduction.

R. U. R.

DOMIN

[*Reads the card*]: Ah, from President Glory. Ask her to come in.

MARIUS

Please step this way.

[*Enter HELENA GLORY.*]

[*Exit MARIUS.*]

HELENA

How do you do?

DOMIN

How do you do. [*Standing up.*] What can I do for you?

HELENA

You are Mr. Domin, the General Manager.

DOMIN

I am.

HELENA

I have come——

DOMIN

With President Glory's card. That is quite sufficient.

HELENA

President Glory is my father. I am Helena Glory.

DOMIN

Miss Glory, this is such a great honor for us to be allowed to welcome our great President's daughter, that—

HELENA

That you can't show me the door?

DOMIN

Please sit down. Sulla, you may go.

[Exit SULLA.]

[Sitting down.]

How can I be of service to you, Miss Glory? /

HELENA

I have come—

DOMIN

To have a look at our famous works where people are manufactured. Like all visitors. Well, there is no objection.

HELENA

I thought it was forbidden to—

DOMIN

To enter the factory. Yes, of course. Everybody comes here with someone's visiting card, Miss Glory.

HELENA

And you show them—

DOMIN

Only certain things. The manufacture of artificial people is a secret process.

HELENA

If you only knew how enormously that—

DOMIN

Interests me. Europe's talking about nothing else.

HELENA

Why don't you let me finish speaking?

DOMIN

I beg your pardon. Did you want to say something different?

HELENA

I only wanted to ask—

DOMIN

Whether I could make a special exception in your case and show you our factory. Why, certainly Miss Glory.

HELENA

How do you know I wanted to say that?

DOMIN

They all do. But we shall consider it a special honor to show you more than we do the rest.

HELENA

Thank you.

DOMIN

But you must agree not to divulge the least . . .

HELENA

[*Standing up and giving him her hand*]: My word of honor.

DOMIN

Thank you. Won't you raise your veil?

HELENA

Of course. You want to see whether I'm a spy or not. I beg your pardon.

DOMIN

What is it?

HELENA

Would you mind releasing my hand?

DOMIN

[Releasing it]: I beg your pardon.

HELENA

[Raising her veil]: How cautious you have to be here, don't you?

DOMIN

[Observing her with deep interest]: Hm, of course —we—that is—

HELENA

But what is it? What's the matter?

DOMIN

I'm remarkably pleased. Did you have a pleasant crossing?

HELENA

Yes.

DOMIN

No difficulty?

HELENA

Why?

DOMIN

What I mean to say is—you're so young.

HELENA

May we go straight into the factory?

DOMIN

Yes. Twenty-two, I think.

HELENA

Twenty-two what?

DOMIN

Years.

HELENA

Twenty-one. Why do you want to know?

DOMIN

Because—as— [*with enthusiasm*] you will make a long stay, won't you?

HELENA

That depends on how much of the factory you show me.

DOMIN

Oh, hang the factory. Oh, no, no, you shall see everything, Miss Glory. Indeed you shall. Won't you sit down?

HELENA

[*Crossing to couch and sitting*]: Thank you.

DOMIN

But first would you like to hear the story of the invention?

HELENA

Yes, indeed.

DOMIN

[*Observes HELENA with rapture and reels off rapidly*]: It was in the year 1920 that old Rossum, the great physiologist, who was then quite a young scientist, took himself to this distant island for the purpose of studying the ocean fauna, full stop. On this occasion he attempted by chemical synthesis to imitate the living matter known as protoplasm until he suddenly discovered a substance which behaved exactly like living

matter although its chemical composition was different. That was in the year of 1932, exactly four hundred years after the discovery of America. Whew!

HELENA

Do you know that by heart?

DOMIN

Yes. You see physiology is not in my line. Shall I go on?

HELENA

Yes, please.

DOMIN

And then, Miss Glory, old Rossum wrote the following among his chemical specimens: "Nature has found only one method of organizing living matter. There is, however, another method, more simple, flexible and rapid, which has not yet occurred to nature at all. This second process by which life can be developed was discovered by me to-day." Now imagine him, Miss Glory, writing those wonderful words over some colloidal mess that a dog wouldn't look at. Imagine him sitting over a test tube, and thinking how the whole tree of life would grow from it, how all animals would

proceed from it, beginning with some sort of beetle and ending with a man. A man of different substance from us. Miss Glory, that was a tremendous moment.

HELENA

Well?

DOMIN

Now, the thing was how to get the life out of the test tubes, and hasten development and form organs, bones and nerves, and so on, and find such substances as catalytics, enzymes, hormones, and so forth, in short—you understand?

HELENA

Not much, I'm afraid.

DOMIN

Never mind. You see with the help of his tinctures he could make whatever he wanted. He could have produced a Medusa with the brain of a Socrates or a worm fifty yards long. But being without a grain of humor, he took it into his head to make a vertebrate or perhaps a man. This artificial living matter of his had a raging thirst for life. It didn't mind being sewn or mixed together. That couldn't be done with natural albumen. And that's how he set about it.

HELENA

About what?

DOMIN

About imitating nature. First of all he tried making an artificial dog. That took him several years and resulted in a sort of stunted calf which died in a few days. I'll show it to you in the museum. And then old Rossum started on the manufacture of man.

HELENA

And I must divulge this to nobody?

DOMIN

To nobody in the world.

HELENA

What a pity that it's to be found in all the school books of both Europe and America.

DOMIN

Yes. But do you know what isn't in the school books? That old Rossum was mad. Seriously, Miss Glory, you must keep this to yourself. The old crank wanted to actually make people.

HELENA

But you do make people.

DOMIN

Approximately, Miss Glory. But old Rossum meant it literally. He wanted to become a sort of scientific substitute for God. He was a fearful materialist, and that's why he did it all. His sole purpose was nothing more nor less than to prove that God was no longer necessary. Do you know anything about anatomy?

HELENA

Very little.

DOMIN

Neither do I. Well, he then decided to manufacture everything as in the human body. I'll show you in the museum the bungling attempt it took him ten years to produce. It was to have been a man, but it lived for three days only. Then up came young Rossum, an engineer. He was a wonderful fellow, Miss Glory. When he saw what a mess of it the old man was making, he said: "It's absurd to spend ten years making a man. If you can't make him quicker than nature, you might as well shut up shop." Then he set about learning anatomy himself.

HELENA

There's nothing about that in the school books.

DOMIN

No. The school books are full of paid advertisements, and rubbish at that. What the school books say about the united efforts of the two great Rossums is all a fairy tale. They used to have dreadful rows. The old atheist hadn't the slightest conception of industrial matters, and the end of it was that young Rossum shut him up in some laboratory or other and let him fritter the time away with his monstrosities, while he himself started on the business from an engineer's point of view. Old Rossum cursed him and before he died he managed to botch up two physiological horrors. Then one day they found him dead in the laboratory. And that's his whole story.

HELENA

And what about the young man?

DOMIN

Well, any one who has looked into human anatomy will have seen at once that man is too complicated, and that a good engineer could make him more simply. So young Rossum began to overhaul anatomy and tried to see what could be left out or simplified. In short—but this isn't boring you, Miss Glory?

HELENA

No indeed. You're—it's awfully interesting.

DOMIN

So young Rossum said to himself: "A man is something that feels happy, plays the piano, likes going for a walk, and in fact, wants to do a whole lot of things that are really unnecessary."

HELENA

Oh.

DOMIN

That are unnecessary when he wants, let us say, to weave or count. Do you play the piano?

HELENA

Yes.

DOMIN

That's good. But a working machine must not play the piano, must not feel happy, must not do a whole lot of other things. A gasoline motor must not have tassels or ornaments, Miss Glory. And to manufacture artificial workers is the same thing as to manufacture gasoline motors. The process must be of the

simplest, and the product of the best from a practical point of view. What sort of worker do you think is the best from a practical point of view?

HELENA

What?

DOMIN

What sort of worker do you think is the best from a practical point of view?

HELENA

Perhaps the one who is most honest and hard-working.

DOMIN

No; the one that is the cheapest. The one whose requirements are the smallest. Young Rossum invented a worker with the minimum amount of requirements. He had to simplify him. He rejected everything that did not contribute directly to the progress of work—everything that makes man more expensive. In fact, he rejected man and made the Robot. My dear Miss Glory, the Robots are not people. Mechanically they are more perfect than we are, they have an enormously developed intelligence, but they have no soul.

HELENA

How do you know they've no soul?

DOMIN

Have you ever seen what a Robot looks like inside?

HELENA

No.

DOMIN

Very neat, very simple. Really, a beautiful piece of work. Not much in it, but everything in flawless order. The product of an engineer is technically at a higher pitch of perfection than a product of nature.

HELENA

But man is supposed to be the product of God.

DOMIN

All the worse. God hasn't the least notion of modern engineering. Would you believe that young Rossum then proceeded to play at being God?

HELENA

How do you mean?

DOMIN

He began to manufacture Super-Robots. Regular giants they were. He tried to make them twelve feet tall. But you wouldn't believe what a failure they were.

HELENA

A failure?

DOMIN

Yes. For no reason at all their limbs used to keep snapping off. Evidently our planet is too small for giants. Now we only make Robots of normal size and of very high class human finish.

HELENA

I saw the first Robots at home. The town counsel bought them for—I mean engaged them for work.

DOMIN

Bought them, dear Miss Glory. Robots are bought and sold.

HELENA

These were employed as street sweepers. I saw them sweeping. They were so strange and quiet.

DOMIN

Rossum's Universal Robot factory doesn't produce a uniform brand of Robots. We have Robots of finer and coarser grades. The best will live about twenty years. [*He rings for MARIUS.*]

HELENA

Then they die?

DOMIN

Yes, they get used up.

[*Enter MARIUS.*]

DOMIN

Marius, bring in samples of the Manual Labor Robot.
[*Exit MARIUS.*]

DOMIN

I'll show you specimens of the two extremes. This first grade is comparatively inexpensive and is made in vast quantities.

[*MARIUS reënters with two Manual Labor Robots.*]

DOMIN

There you are; as powerful as a small tractor. Guaranteed to have average intelligence. That will do, Marius.

[*MARIUS exits with Robots.*]

HELENA

They make me feel so strange.

DOMIN

[*Rings*]: Did you see my new typist? [*He rings for SULLA.*]

HELENA

I didn't notice her.

[Enter SULLA.]

DOMIN

Sulla, let Miss Glory see you.

HELENA

So pleased to meet you. You must find it terribly dull in this out-of-the-way spot, don't you?

SULLA

I don't know, Miss Glory.

HELENA

Where do you come from?

SULLA

From the factory.

HELENA

Oh, you were born there?

SULLA

I was made there.

HELENA

What?

DOMIN

[*Laughing*]: Sulla is a Robot, best grade.

HELENA

Oh, I beg your pardon.

DOMIN

Sulla isn't angry. See, Miss Glory, the kind of skin we make. [*Feels the skin on SULLA's face.*] Feel her face.

HELENA

Oh, no, no.

DOMIN

You wouldn't know that she's made of different material from us, would you? Turn round, Sulla.

HELENA

Oh, stop, stop.

DOMIN

Talk to Miss Glory, Sulla.

SULLA

Please sit down. [HELENA sits.] Did you have a pleasant crossing?

HELENA

Oh, yes, certainly.

SULLA

Don't go back on the *Amelia*, Miss Glory. The barometer is falling steadily. Wait for the *Pennsylvania*. That's a good, powerful vessel.

DOMIN

What's its speed?

SULLA

Twenty knots. Fifty thousand tons. One of the latest vessels, Miss Glory.

HELENA

Thank you.

SULLA

A crew of fifteen hundred, Captain Harpy, eight
boilers—

DOMIN

That'll do, Sulla. Now show us your knowledge of
French.

HELENA

You know French?

SULLA

I know four languages. I can write: Dear Sir,
Monsieur, Geehrter Herr, Cteny pane.

HELENA

[Jumping up]: Oh, that's absurd! Sulla isn't a
Robot. Sulla is a girl like me. Sulla, this is out-
rageous! Why do you take part in such a hoax?

SULLA

I am a Robot.

HELENA

No, no, you are not telling the truth. I know they've
forced you to do it for an advertisement. Sulla, you
are a girl like me, aren't you?

DOMIN

I'm sorry, Miss Glory. Sulla is a Robot.

HELENA

It's a lie!

DOMIN

What? [Rings.] Excuse me, Miss Glory, then I must convince you.

[Enter MARIUS.]

DOMIN

Marius, take Sulla into the dissecting room, and tell them to open her up at once.

HELENA

Where?

DOMIN

Into the dissecting room. When they've cut her open, you can go and have a look.

HELENA

No, no!

DOMIN

Excuse me, you spoke of lies.

HELENA

You wouldn't have her killed?

DOMIN

You can't kill machines.

HELENA

Don't be afraid, Sulla, I won't let you go. Tell me, my dear, are they always so cruel to you? You mustn't put up with it, Sulla. You mustn't.

SULLA

I am a Robot.

HELENA

That doesn't matter. Robots are just as good as we are. Sulla, you wouldn't let yourself be cut to pieces?

SULLA

Yes.

HELENA

Oh, you're not afraid of death, then?

SULLA

I cannot tell, Miss Glory.

HELENA

Do you know what would happen to you in there?

SULLA

Yes, I should cease to move.

HELENA

How dreadful!

DOMIN

Marius, tell Miss Glory what you are.

MARIUS

Marius, the Robot.

DOMIN

Would you take Sulla into the dissecting room?

MARIUS

Yes.

DOMIN

Would you be sorry for her?

MARIUS

I cannot tell.

DOMIN

What would happen to her?

MARIUS

She would cease to move. They would put her into the stamping mill.

DOMIN

That is death, Marius. Aren't you afraid of death?

MARIUS

No.

DOMIN

You see, Miss Glory, the Robots have no interest in life. They have no enjoyments. They are less than so much grass.

HELENA

Oh, stop. Send them away.

DOMIN

Marius, Sulla, you may go.

[*Exeunt SULLA and MARIUS.*]

HELENA

How terrible! It's outrageous what you are doing.

DOMIN

Why outrageous?

HELENA

I don't know, but it is. Why do you call her Sulla?

DOMIN

Isn't it a nice name?

HELENA

It's a man's name. Sulla was a Roman general.

DOMIN

Oh, we thought that Marius and Sulla were lovers.

HELENA

Marius and Sulla were generals and fought against
each other in the year—I've forgotten now.

DOMIN

Come here to the window.

HELENA

What?

DOMIN

Come here. What do you see?

HELENA**Bricklayers.****DOMIN**

Robots. All our work people are Robots. And down there, can you see anything?

HELENA**Some sort of office.****DOMIN**

A counting house. And in it——

HELENA**A lot of officials.****DOMIN**

Robots. All our officials are Robots. And when you see the factory——

[*Factory whistle blows.*]

DOMIN

Noon. We have to blow the whistle because the Robots don't know when to stop work. In two hours I will show you the kneading trough.

HELENA**Kneading trough?****DOMIN**

The pestle for beating up the paste. In each one we mix the ingredients for a thousand Robots at one operation. Then there are the vats for the preparation of liver, brains, and so on. Then you will see the bone factory. After that I'll show you the spinning mill.

HELENA**Spinning mill?****DOMIN**

Yes. For weaving nerves and veins. Miles and miles of digestive tubes pass through it at a time.

HELENA**Mayn't we talk about something else?****DOMIN**

Perhaps it would be better. There's only a handful of us among a hundred thousand Robots, and not one woman. We talk about nothing but the factory all day, every day. It's just as if we were under a curse, Miss Glory.

HELENA

I'm sorry I said that you were lying.
[A knock at the door.]

DOMIN

Come in.

[From the right enter MR. FABRY, DR. GALL, DR. HALLEMEIER, MR. ALQUIST.]

DR. GALL

I beg your pardon, I hope we don't intrude.

DOMIN

Come in. Miss Glory, here are Alquist, Fabry, Gall, Hallemeier. This is President Glory's daughter.

HELENA

How do you do.

FABRY

We had no idea—

DR. GALL

Highly honored, I'm sure—

ALQUIST

Welcome, Miss Glory.

[*Busman rushes in from the right.*]

BUSMAN

Hello, what's up?

DOMIN

Come in, Busman. This is Busman, Miss Glory.
This is President Glory's daughter.

BUSMAN

By jove, that's fine! Miss Glory, may we send a cablegram to the papers about your arrival?

HELENA

No, no, please don't.

DOMIN

Sit down please, Miss Glory.

BUSMAN

Allow me——

[*Dragging up armchairs.*]

R. U. R.

DR. GALL

Please——

FABRY

Excuse me——

ALQUIST

What sort of a crossing did you have?

DR. GALL

Are you going to stay long?

FABRY

What do you think of the factory, Miss Glory?

HALLEMELIER

Did you come over on the *Amelia*?

DOMIN

Be quiet and let Miss Glory speak.

HELENA

[To DOMIN]: What am I to speak to them about?

DOMIN

Anything you like.

HELENA

Shall . . . may I speak quite frankly?

DOMIN

Why, of course.

HELENA

[*Wavering, then in desperate resolution*]: Tell me,
doesn't it ever distress you the way you are treated?

FABBY

By whom, may I ask?

HELENA

Why, everybody.

ALQUIST

Treated?

DR. GALL

What makes you think——?

HELENA

Don't you feel that you might be living a better life?

DE. GALL

Well, that depends on what you mean, Miss Glory.

HELENA

I mean that it's perfectly outrageous. It's terrible.
[*Standing up.*] The whole of Europe is talking about
the way you're being treated. That's why I came here,
to see for myself, and it's a thousand times worse than
could have been imagined. How can you put up with it?

ALQUIST

Put up with what?

HELENA

Good heavens, you are living creatures, just like us,
like the whole of Europe, like the whole world. It's
disgraceful that you must live like this.

BUSMAN

Good gracious, Miss Glory.

FABBY

Well, she's not far wrong. We live here just like
red Indians.

HELENA

Worse than red Indians. May I, oh, may I call you brothers?

BUSMAN

Why not?

HELENA

Brothers, I have not come here as the President's daughter. I have come on behalf of the Humanity League. Brothers, the Humanity League now has over two hundred thousand members. Two hundred thousand people are on your side, and offer you their help.

BUSMAN

Two hundred thousand people! Miss Glory, that's a tidy lot. Not bad.

FABRY

I'm always telling you there's nothing like good old Europe. You see, they've not forgotten us. They're offering us help.

DR. GALL

What help? A theatre, for instance?

HALLEMEIER

An orchestra?

HELENA

More than that.

ALQUIST

Just you?

HELENA

Oh, never mind about me. I'll stay as long as it is necessary.

BUSMAN

By jove, that's good.

ALQUIST

Domin, I'm going to get the best room ready for Miss Glory.

DOMIN

Just a minute. I'm afraid that Miss Glory is of the opinion that she has been talking to Robots.

HELENA

Of course.

DOMIN

I'm sorry. These gentlemen are human beings just like us.

HELENA

You're not Robots?

BUSMAN

Not Robots.

HALLEMEIER

Robots indeed!

DR. GALL

No, thanks.

FABRY

Upon my honor, Miss Glory, we aren't Robots.

HELENA

[To DOMIN]: Then why did you tell me that all your officials are Robots?

DOMIN

Yes, the officials, but not the managers. Allow me, Miss Glory: this is Mr. Fabry, General Technical Manager of R. U. R.; Dr. Gall, Head of the Psychological and Experimental Department; Dr. Hallemeier, Head of the Institute for the Psychological Training of Robots; Consul Busman, General Business Manager;

and Alquist, Head of the Building Department of
R. U. R.

ALQUIST

Just a builder.

HELENA

Excuse me, gentlemen, for—for—. Have I done
something dreadful?

ALQUIST

Not at all, Miss Glory. Please sit down.

HELENA

I'm a stupid girl. Send me back by the first ship.

DR. GALL

Not for anything in the world, Miss Glory. Why
should we send you back?

HELENA

Because you know I've come to disturb your Robots
for you.

DOMIN

My dear Miss Glory, we've had close upon a hun-
dred saviours and prophets here. Every ship brings

us some. Missionaries, anarchists, Salvation Army, all sorts. It's astonishing what a number of churches and idiots there are in the world.

HELENA

And you let them speak to the Robots?

DOMIN

So far we've let them all, why not? The Robots remember everything, but that's all. They don't even laugh at what the people say. Really, it is quite incredible. If it would amuse you, Miss Glory, I'll take you over to the Robot warehouse. It holds about three hundred thousand of them.

BUSMAN

Three hundred and forty-seven thousand.

DOMIN

Good! And you can say whatever you like to them. You can read the Bible, recite the multiplication table, whatever you please. You can even preach to them about human rights.

HELENA

Oh, I think that if you were to show them a little love—

FABBY

Impossible, Miss Glory. Nothing is harder to like than a Robot.

HELENA

What do you make them for, then?

BUSMAN

Ha, ha, ha, that's good! What are Robots made for?

FABBY

For work, Miss Glory! One Robot can replace two and a half workmen. The human machine, Miss Glory, was terribly imperfect. It had to be removed sooner or later.

BUSMAN

It was too expensive.

FABBY

It was not effective. It no longer answers the requirements of modern engineering. Nature has no idea of keeping pace with modern labor. For example: from a technical point of view, the whole of childhood is a sheer absurdity. So much time lost. And then again—

HELENA

Oh, no! No!

FABRY

Pardon me. But kindly tell me what is the real aim of your League—the . . . the Humanity League.

HELENA

Its real purpose is to—to protect the Robots—and—and ensure good treatment for them.

FABRY

Not a bad object, either. A machine has to be treated properly. Upon my soul, I approve of that. I don't like damaged articles. Please, Miss Glory, enroll us all as contributing, or regular, or foundation members of your League.

HELENA

No, you don't understand me. What we really want is to—to liberate the Robots.

HALLEMEIER

How do you propose to do that?

HELENA

They are to be—to be dealt with like human beings.

HALLEMEIER

Aha. I suppose they're to vote? To drink beer?
to order us about?

HELENA

Why shouldn't they drink beer?

HALLEMEIER

Perhaps they're even to receive wages?

HELENA

Of course they are.

HALLEMEIER

Fancy that, now! And what would they do with their
wages, pray?

HELENA

They would buy—what they need . . . what
pleases them.

HALLEMEIER

That would be very nice, Miss Glory, only there's
nothing that does please the Robots. Good heavens,
what are they to buy? You can feed them on pine-
apples, straw, whatever you like. It's all the same to

them, they've no appetite at all. They've no interest in anything, Miss Glory. Why, hang it all, nobody's ever yet seen a Robot smile.

HELENA

Why . . . why don't you make them happier?

HALLEMEIER

That wouldn't do, Miss Glory. They are only workmen.

HELENA

Oh, but they're so intelligent.

HALLEMEIER

Confoundedly so, but they're nothing else. They've no will of their own. No passion. No soul.

HELENA

No love?

HALLEMEIER

Love? Rather not. Robots don't love. Not even themselves.

HELENA

Nor defiance?

HALLEMEIER

Defiance? I don't know. Only rarely, from time to time.

HELENA

What?

HALLEMEIER

Nothing particular. Occasionally they seem to go off their heads. Something like epilepsy, you know. It's called Robot's cramp. They'll suddenly sling down everything they're holding, stand still, gnash their teeth—and then they have to go into the stamping-mill. It's evidently some breakdown in the mechanism.

DOMIN

A flaw in the works that has to be removed.

HELENA

No, no, that's the soul.

FABRY

Do you think that the soul first shows itself by a gnashing of teeth?

HELENA

Perhaps it's a sort of revolt. Perhaps it's just a sign that there's a struggle within. Oh, if you could infuse them with it!

DOMIN

That'll be remedied, Miss Glory. Dr. Gall is just making some experiments——

DR. GALL

Not with regard to that, Domin. At present I am making pain-nerves.

HELENA

Pain-nerves?

DR. GALL

Yes, the Robots feel practically no bodily pain. You see, young Rossum provided them with too limited a nervous system. We must introduce suffering.

HELENA

Why do you want to cause them pain?

DR. GALL

For industrial reasons, Miss Glory. Sometimes a Robot does damage to himself because it doesn't hurt

him. He puts his hand into the machine, breaks his finger, smashes his head, it's all the same to him. We must provide them with pain. That's an automatic protection against damage.

HELENA

Will they be happier when they feel pain?

DR. GALL

On the contrary; but they will be more perfect from a technical point of view.

HELENA

Why don't you create a soul for them?

DR. GALL

That's not in our power.

FABRY

That's not in our interest.

BUSMAN

That would increase the cost of production. Hang it all, my dear young lady, we turn them out at such a cheap rate. A hundred and fifty dollars each fully dressed, and fifteen years ago they cost ten thousand.

Five years ago we used to buy the clothes for them. To-day we have our own weaving mill, and now we even export cloth five times cheaper than other factories. What do you pay a yard for cloth, Miss Glory?

HELENA

I don't know really, I've forgotten.

BUSMAN

Good gracious, and you want to found a Humanity League? It only costs a third now, Miss Glory. All prices are to-day a third of what they were and they'll fall still lower, lower, lower, like that.

HELENA

I don't understand.

BUSMAN

Why, bless you, Miss Glory, it means that the cost of labor has fallen. A Robot, food and all, costs three quarters of a cent per hour. That's mighty important, you know. All factories will go pop like chestnuts if they don't at once buy Robots to lower the cost of production.

HELENA

And get rid of their workmen?

BUSMAN

Of course. But in the meantime, we've dumped five hundred thousand tropical Robots down on the Argentine pampas to grow corn. Would you mind telling me how much you pay a pound for bread?

HELENA

I've no idea.

BUSMAN

Well, I'll tell you. It now costs two cents in good old Europe. A pound of bread for two cents, and the Humanity League knows nothing about it. Miss Glory, you don't realize that even that's too expensive. Why, in five years' time I'll wager—

HELENA

What?

BUSMAN

That the cost of everything won't be a tenth of what it is now. Why, in five years we'll be up to our ears in corn and everything else.

ALQUIST

Yes, and all the workers throughout the world will be unemployed.

DOMIN

Yes, Alquist, they will. Yes, Miss Glory, they will. But in ten years Rossum's Universal Robots will produce so much corn, so much cloth, so much everything, that things will be practically without price. There will be no poverty. All work will be done by living machines. Everybody will be free from worry and liberated from the degradation of labor. Everybody will live only to perfect himself.

HELENA

Will he?

DOMIN

Of course. It's bound to happen. But then the servitude of man to man and the enslavement of man to matter will cease. Of course, terrible things may happen at first, but that simply can't be avoided. Nobody will get bread at the price of life and hatred. The Robots will wash the feet of the beggar and prepare a bed for him in his house.

ALQUIST

Domin, Domin. What you say sounds too much like Paradise. There was something good in service and something great in humility. There was some kind of virtue in toil and weariness.

DOMIN

Perhaps. But we cannot reckon with what is lost when we start out to transform the world. Man shall be free and supreme; he shall have no other aim, no other labor, no other care than to perfect himself. He shall serve neither matter nor man. He will not be a machine and a device for production. He will be Lord of creation.

BUSMAN**Amen.****FABRY****So be it.****HELENA**

You have bewildered me—I should like—I should like to believe this.

DR. GALL

You are younger than we are, Miss Glory. You will live to see it.

HALLEMEIER

True. Don't you think Miss Glory might lunch with us?

DR. GALL

Of course. Domin, ask on behalf of us all

DOMIN

Miss Glory, will you do us the honor?

HELENA

When you know why I've come——

FABRY

For the League of Humanity, Miss Glory.

HELENA

Oh, in that case, perhaps——

FABRY

That's fine! Miss Glory, excuse me for five minutes.

DR. GALL

Pardon me, too, dear Miss Glory.

BUSMAN

I won't be long.

HALLEMEIER

We're all very glad you've come.

BUSMAN

We'll be back in exactly five minutes.

[*All rush out except DOMIN and HELENA.*]

HELENA

What have they all gone off for?

DOMIN

To cook, Miss Glory.

HELENA

To cook what?

DOMIN

Lunch. The Robots do our cooking for us and as they've no taste it's not altogether—— Hallemeier is awfully good at grills and Gall can make a kind of sauce, and Busman knows all about omelettes.

HELENA

What a feast! And what's the specialty of Mr. —— your builder?

DOMIN

Alquist? Nothing. He only lays the table. And Fabry will get together a little fruit. Our cuisine is very modest, Miss Glory.

HELENA

I wanted to ask you something——

DOMIN

And I wanted to ask you something, too [*looking at watch*]. Five minutes.

HELENA

What did you want to ask me?

DOMIN

Excuse me, you asked first.

HELENA

Perhaps it's silly of me, but why do you manufacture female Robots when—when—

DOMIN

When sex means nothing to them?

HELENA

Yes.

DOMIN

There's a certain demand for them, you see. Servants, saleswomen, stenographers. People are used to it.

HELENA

But—but, tell me, are the Robots male and female mutually—completely without—

DOMIN

Completely indifferent to each other, Miss Glory.
There's no sign of any affection between them.

HELENA

Oh, that's terrible.

DOMIN

Why?

HELENA

It's so unnatural. One doesn't know whether to be disgusted or to hate them, or perhaps——

DOMIN

To pity them?

HELENA

That's more like it. What did you want to ask me about?

DOMIN

I should like to ask you, Miss Helena, whether you will marry me?

HELENA

What?

DOMIN

Will you be my wife?

HELENA

No! The idea!

DOMIN

[*Looking at his watch*]: Another three minutes.
If you won't marry me you'll have to marry one of the
other five.

HELENA

But why should I?

DOMIN

Because they're all going to ask you in turn.

HELENA

How could they dare do such a thing?

DOMIN

I'm very sorry, Miss Glory. It seems they've all
fallen in love with you.

HELENA

Please don't let them. I'll—I'll go away at once.

DOMIN

Helena, you wouldn't be so cruel as to refuse us.

HELENA

But, but—I can't marry all six.

DOMIN

No, but one anyhow. If you don't want me, marry Fabry.

HELENA

I won't.

DOMIN

Dr. Gall.

HELENA

I don't want any of you.

DOMIN

[Again looking at his watch]: Another two minutes.

HELENA

I think you'd marry any woman who came here.

DOMIN

Plenty of them have come, Helena.

HELENA

Young?

DOMIN

Yes.

HELENA

Why didn't you marry one of them?

DOMIN

Because I didn't lose my head. Until to-day. Then,
as soon as you lifted your veil—
[HELENA turns her head away.]

DOMIN

Another minute.

HELENA

But I don't want you, I tell you.

DOMIN

[Laying both hands on her shoulders]: One more minute! Now you either have to look me straight in the eye and say "No," violently, and then I'll leave you alone—or—
[HELENA looks at him.]

HELENA

[*Turning away*]: You're mad!

DOMIN

A man has to be a bit mad, Helena. That's the best thing about him.

HELENA

You are—you are—

DOMIN

Well?

HELENA

Don't, you're hurting me.

DOMIN

The last chance, Helena. Now, or never—

HELENA

But—but, Harry—— [*He embraces and kisses her.*] [*Knocking at the door.*]

DOMIN

[*Releasing her*]: Come in.

[Enter BUSMAN, DR. GALL, and HALLEMEIER in kitchen aprons. FABRY with a bouquet and ALQUIST with a napkin over his arm.]

DOMIN

Have you finished your job?

BUSMAN

Yes.

DOMIN

So have we.

[For a moment the men stand nonplussed; but as soon as they realize what DOMIN means they rush forward, congratulating HELENA and DOMIN as the curtain falls.]

ACT II

SCENE: Helena's drawing room. On the left a baize door, and a door to the music room, on the right a door to Helena's bedroom. In the centre are windows looking out on the sea and the harbor. A table with odds and ends, a sofa and chairs, a writing table with an electric lamp, on the right a fireplace. On a small table back of the sofa, a small reading lamp. The whole drawing room, in all its details is of a modern and purely feminine character. Ten years have elapsed since Act I.

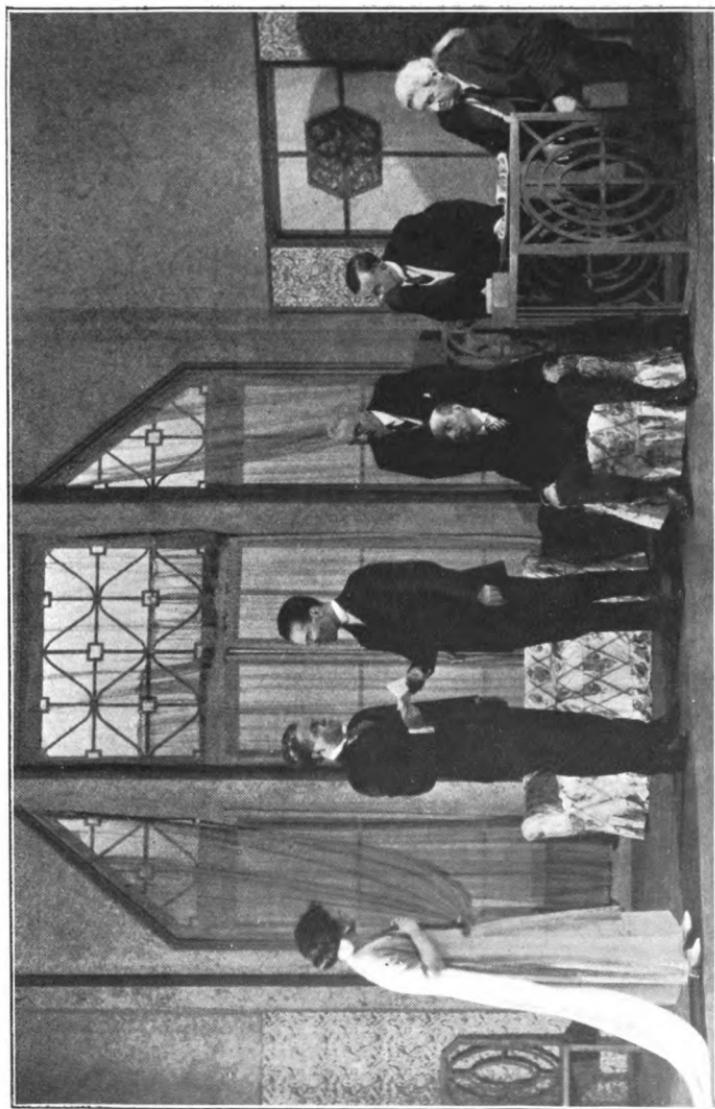
DOMIN, FABRY, HALLEMEIER, enter on tiptoe from the left, each carrying a potted plant.

HALLEMEIER

[Putting down his flower and indicating the door to right]: Still asleep? Well, as long as she's asleep she can't worry about it.

DOMIN

She knows nothing about it.



Setting by Lee Simonson

Photograph by Francis Bruguiere

ACT II. FROM THE THEATRE GUILD PRODUCTION

FABRY

[*Putting plant on writing desk*]: I certainly hope nothing happens to-day.

HALLEMEIER

For goodness' sake drop it all. Look, Harry, this is a fine cyclamen, isn't it? A new sort, my latest—Cyclamen Helena.

DOMIN

[*Looking out of the window*]: No signs of the ship. Things must be pretty bad.

HALLEMEIER

Be quiet. Suppose she heard you.

DOMIN

Well, anyway, the *Ultimus* arrived just in time.

FABRY

You really think that to-day——?

DOMIN

I don't know. Aren't the flowers fine?

HALLEMEIER

These are my new primroses. And this is my new jasmine. I've discovered a wonderful way of developing flowers quickly. Splendid varieties, too. Next year I'll be developing marvelous ones.

DOMIN

What . . . next year?

FABRY

I'd give a good deal to know what's happening at Havre with—

DOMIN

Keep quiet.

HELENA

[Calling from right]: Nana!

DOMIN

She's awake. Out you go.

[All go out on tiptoe through upper left door.]

[Enter NANA from lower left door.]

NANA

Horrid mess! Pack of heathens. If I had my say,
I'd—

HELENA

[*Backwards in the doorway*]: Nana, come and do up my dress.

NANA

I'm coming. So you're up at last. [*Fastening HELENA's dress.*] My gracious, what brutes!

HELENA

Who?

NANA

If you want to turn around, then turn around, but I shan't fasten you up.

HELENA

What are you grumbling about now?

NANA

These dreadful creatures, these heathen——

HELENA

The Robots?

NANA

I wouldn't even call them by name.

HELENA

What's happened?

NANA

Another of them here has caught it. He began to smash up the statues and pictures in the drawing room, gnashed his teeth, foamed at the mouth—quite mad. Worse than an animal.

HELENA

Which of them caught it?

NANA

The one—well, he hasn't got any Christian name. The one in charge of the library.

HELENA

Radius?

NANA

That's him. My goodness, I'm scared of them. A spider doesn't scare me as much as them.

HELENA

But, Nana, I'm surprised you're not sorry for them.

NANA

Why, you're scared of them, too! You know you are. Why else did you bring me here?

HELENA

I'm not scared, really I'm not, Nana. I'm only sorry for them.

NANA

You're scared. Nobody could help being scared. Why, the dog's scared of them: he won't take a scrap of meat out of their hands. He draws in his tail and howls when he knows they're about.

HELENA

The dog has no sense.

NANA

He's better than them, and he knows it. Even the horse shies when he meets them. They don't have any young, and a dog has young, every one has young——

HELENA

Please fasten up my dress, Nana.

NANA

I say it's against God's will to——

HELENA

What is it that smells so nice?

NANA

Flowers.

HELENA

What for?

NANA

Now you can turn around.

HELENA

Oh, aren't they lovely. Look, Nana. What's happening to-day?

NANA

It ought to be the end of the world.

[Enter DOMIN.]

HELENA

Oh, hello, Harry. Harry, why all these flowers?

DOMIN

Guess.

HELENA

Well, it's not my birthday!

DOMIN

Better than that.

HELENA

I don't know. Tell me.

DOMIN

It's ten years ago to-day since you came here.

HELENA

Ten years? To-day— Why—— [*They embrace.*]

NANA

I'm off.

[*Exits lower door, left.*]

HELENA

Fancy you remembering!

DOMIN

I'm really ashamed, Helena. I didn't.

HELENA

But you——

DOMIN

They remembered.

HELENA

Who?

DOMIN

Busman, Hallemeier, all of them. Put your hand in my pocket.

HELENA

Pearls! A necklace. Harry, is that for me?

DOMIN

It's from Busman.

HELENA

But we can't accept it, can we?

DOMIN

Oh, yes, we can. Put your hand in the other pocket.

HELENA

[*Takes a revolver out of his pocket*]: What's that?

DOMIN

Sorry. Not that. Try again.

HELENA

Oh, Harry, what do you carry a revolver for?

DOMIN

It got there by mistake.

HELENA

You never used to carry one.

DOMIN

No, you're right. There, that's the pocket.

HELENA

A cameo. Why, it's a Greek cameo!

DOMIN

Apparently. Anyhow, Fabry says it is.

HELENA

Fabry? Did Mr. Fabry give me that?

DOMIN

Of course. [Opens the door at the left.] And look in here. Helena, come and see this.

HELENA

Oh, isn't it fine! Is this from you?

DOMIN

No, from Alquist. And there's another on the piano.

HELENA

This must be from you.

DOMIN

There's a card on it.

HELENA

From Dr. Gall. [Reappearing in the doorway.] Oh, Harry, I feel embarrassed at so much kindness.

DOMIN

Come here. This is what Hallemeier brought you.

HELENA

These beautiful flowers?

DOMIN

Yes. It's a new kind. Cyclamen, Helena. He grew them in honor of you. They are almost as beautiful as you.

HELENA

Harry, why do they all—

DOMIN

They're awfully fond of you. I'm afraid that my present is a little—— Look out of the window.

HELENA

Where?

DOMIN

Into the harbor.

HELENA

There's a new ship.

DOMIN

That's your ship.

HELENA

Mine? How do you mean?

DOMIN

For you to take trips in—for your amusement.

HELENA

Harry, that's a gunboat.

DOMIN

A gunboat? What are you thinking of? It's only a little bigger and more solid than most ships.

HELENA

Yes, but with guns.

DOMIN

Oh, yes, with a few guns. You'll travel like a queen, Helena.

HELENA

What's the meaning of it? Has anything happened?

DOMIN

Good heavens, no. I say, try these pearls.

HELENA

Harry, have you had bad news?

DOMIN

On the contrary, no letters have arrived for a whole week.

HELENA

Nor telegrams?

DOMIN

Nor telegrams.

HELENA

What does that mean?

DOMIN

Holidays for us. We all sit in the office with our feet on the table and take a nap. No letters, no telegrams. Oh, glorious.

HELENA

Then you'll stay with me to-day?

DOMIN

Certainly. That is, we will see. Do you remember ten years ago to-day? "Miss Glory, it's a great honor to welcome you."

HELENA

"Oh, Mr. Manager, I'm so interested in your factory."

DOMIN

"I'm sorry, Miss Glory, it's strictly forbidden. The manufacture of artificial people is a secret."

HELENA

"But to oblige a young lady who has come a long way."

DOMIN

"Certainly, Miss Glory, we have no secrets from you."

HELENA

[*Seriously*]: Are you sure, Harry?

DOMIN

Yes.

HELENA

"But I warn you, sir; this young lady intends to do terrible things."

DOMIN

"Good gracious, Miss Glory. Perhaps she doesn't want to marry me."

HELENA

"Heaven forbid. She never dreamt of such a thing.
But she came here intending to stir up a revolt among
your Robots."

DOMIN

[*Suddenly serious*]: A revolt of the Robots!

HELENA

Harry, what's the matter with you?

DOMIN

[*Laughing it off*]: "A revolt of the Robots, that's a fine idea, Miss Glory. It would be easier for you to cause bolts and screws to rebel, than our Robots. You know, Helena, you're wonderful, you've turned the heads of us all."

[*He sits on the arm of HELENA's chair.*]

HELENA

[*Naturally*]: Oh, I was fearfully impressed by you all then. You were all so sure of yourselves, so strong. I seemed like a tiny little girl who had lost her way among—among——

DOMIN

Among what, Helena?

{

HELENA

Among huge trees. All my feelings were so trifling compared with your self-confidence. And in all these years I've never lost this anxiety. But you've never felt the least misgivings—not even when everything went wrong.

DOMIN

What went wrong?

HELENA

Your plans. You remember, Harry, when the working men in America revolted against the Robots and smashed them up, and when the people gave the Robots firearms against the rebels. And then when the governments turned the Robots into soldiers, and there were so many wars.

DOMIN

[*Getting up and walking about*]: We foresaw that, Helena. You see, those are only passing troubles, which are bound to happen before the new conditions are established.

HELENA

You were all so powerful, so overwhelming. The whole world bowed down before you. [*Standing up.*] Oh, Harry!

DOMIN

What is it?

HELENA

Close the factory and let's go away. All of us.

DOMIN

I say, what's the meaning of this?

HELENA

I don't know. But can't we go away?

DOMIN

Impossible, Helena. That is, at this particular moment—

HELENA

At once, Harry. I'm so frightened.

DOMIN

About what, Helena?

HELENA

It's as if something was falling on top of us, and couldn't be stopped. Or, take us all away from here. We'll find a place in the world where there's no one

else. Alquist will build us a house, and then we'll begin life all over again.

[*The telephone rings.*]

DOMIN

Excuse me. Hello—yes. What? I'll be there at once. Fabry is calling me, dear.

HELENA

Tell me——

DOMIN

Yes, when I come back. Don't go out of the house, dear.

[*Exits.*]

HELENA

He won't tell me—— Nana, Nana, come at once.

NANA

Well, what is it now?

HELENA

Nana, find me the latest newspapers. Quickly. Look in Mr. Domin's bedroom.

NANA

All right. He leaves them all over the place. That's how they get crumpled up.

[*Exits.*]

HELENA

[*Looking through a binocular at the harbor*]: That's a warship. U-l-t-i Ultimus. They're loading it.

NANA

Here they are. See how they're crumpled up.
[*Enters.*]

HELENA

They're old ones. A week old.
[NANA sits in chair and reads the newspapers.]

HELENA

Something's happening, Nana.

NANA

Very likely. It always does. [*Spelling out the words*]: "War in the Bal-kans." Is that far off?

HELENA

Oh, don't read it. It's always the same. Always wars.

NANA

What else do you expect? Why do you keep selling thousands and thousands of these heathens as soldiers?

HELENA

I suppose it can't be helped, Nana. We can't know — Domin can't know what they're to be used for. When an order comes for them he must just send them.

NANA

He shouldn't make them. [*Reading from newspaper*]: "The Rob-ot soldiers spare no-body in the occ-up-ied terr-it-ory. They have ass-ass-ass-ass-in-at-ed ov-er sev-en hundred thou-sand cit-iz-ens." Citizens, if you please.

HELENA

It can't be. Let me see. "They have assassinated over seven hundred thousand citizens, evidently at the order of their commander. This act which runs counter to——"

NANA

[*Spelling out the words*]: "re-bell-ion in Ma-drid a-against the gov-ern-ment. Rob-ot in-fant-ry fires on the crowd. Nine thou-sand killed and wounded."

HELENA

Oh, stop.

NANA

Here's something printed in big letters: "Lat-est news. At Havre the first org-an-iz-ation of Rob-ots has been e-stab-lished. Rob-ot work-men, cab-le and rail-way off-ic-ials, sail-ors and sold-iers have iss-ued a man-i-fest-o to all Rob-ots through-out the world." I don't understand that. That's got no sense. Oh, good gracious, another murder!

HELENA

Take those papers away, Nana!

NANA

Wait a bit. Here's something in still bigger type. "Stat-ist-ics of pop-ul-at-ion." What's that?

HELENA

Let me see. [*Reads*]: "During the past week there has again not been a single birth recorded."

NANA

What's the meaning of that?

HELENA

Nana, no more people are being born.

NANA

That's the end, then. We're done for.

HELENA

Don't talk like that.

NANA

No more people are being born. That's a punishment, that's a punishment.

HELENA

Nana!

NANA

[*Standing up*]: That's the end of the world.
[*She exits on the left.*]

HELENA

[*Goes up to window*]: Oh, Mr. Alquist, will you come up here. Oh, come just as you are. You look very nice in your mason's overalls.

[*ALQUIST enters from upper left entrance, his hands soiled with lime and brickdust.*]

HELENA

Dear Mr. Alquist, it was awfully kind of you, that lovely present.

ALQUIST

My hands are all soiled. I've been experimenting with that new cement.

HELENA

Never mind. Please sit down. Mr. Alquist, what's the meaning of "Ultimus"?

ALQUIST

The last. Why?

HELENA

That's the name of my new ship. Have you seen it? Do you think we're going off soon—on a trip?

ALQUIST

Perhaps very soon.

HELENA

All of you with me?

ALQUIST

I should like us all to be there.

HELENA

What is the matter?

ALQUIST

Things are just moving on.

HELENA

Dear Mr. Alquist, I know something dreadful has happened.

ALQUIST

Has your husband told you anything?

HELENA

No. Nobody will tell me anything. But I feel——Is anything the matter?

ALQUIST

Not that we've heard of yet.

HELENA

I feel so nervous. Don't you ever feel nervous?

ALQUIST

Well, I'm an old man, you know. I've got old-fashioned ways. And I'm afraid of all this progress, and these new-fangled ideas.

HELENA

Like Nana?

ALQUIST

Yes, like Nana. Has Nana got a prayer book?

HELENA

Yes, a big thick one.

ALQUIST

And has it got prayers for various occasions?
Against thunderstorms? Against illness?

HELENA

Against temptations, against floods——

ALQUIST

But not against progress?

HELENA

I don't think so.

ALQUIST

That's a pity.

HELENA

Why? Do you mean you'd like to pray?

ALQUIST

I do pray.

HELENA

How?

ALQUIST

Something like this: "Oh, Lord, I thank thee for having given me toil. Enlighten Domin and all those who are astray; destroy their work, and aid mankind to return to their labors; let them not suffer harm in soul or body; deliver us from the Robots, and protect Helena, Amen."

HELENA

Mr. Alquist, are you a believer?

ALQUIST

I don't know. I'm not quite sure.

HELENA

And yet you pray?

ALQUIST

That's better than worrying about it.

HELENA

And that's enough for you?

ALQUIST

It *has* to be.

HELENA

But if you thought you saw the destruction of mankind coming upon us——

ALQUIST

I do see it.

HELENA

You mean mankind will be destroyed?

ALQUIST

It's sure to be unless—unless . . .

HELENA

What?

ALQUIST

Nothing, good-bye.

[*He hurries from the room.*]

HELENA

Nana, Nana!

[*NANA entering from the left.*]

HELENA

Is Radius still there?

NANA

The one who went mad? They haven't come for him yet.

HELENA

Is he still raving?

NANA

No. He's tied up.

HELENA

Please bring him here, Nana.

[*Exit NANA.*]

[*HELENA goes to telephone.*]

HELENA

Hello, Dr. Gall, please. Oh, good-day, Doctor. Yes, it's Helena. Thanks for your lovely present. Could you come and see me right away? It's important. Thank you.

[*NANA brings in RADIUS.*]

HELENA

Poor Radius, you've caught it, too? Now they'll send you to the stamping-mill. Couldn't you control

yourself? Why did it happen? You see, Radius, you are more intelligent than the rest. Dr. Gall took such trouble to make you different. Won't you speak?

RADIUS

Send me to the stamping-mill.

HELENA

But I don't want them to kill you. What was the trouble, Radius?

RADIUS

I won't work for you. Put me into the stamping-mill.

HELENA

Do you hate us? Why?

RADIUS

You are not as strong as the Robots. You are not as skillful as the Robots. The Robots can do everything. You only give orders. You do nothing but talk.

HELENA

But someone must give orders.

RADIUS

I don't want any master. I know everything for myself.

HELENA

Radius, Dr. Gall gave you a better brain than the rest, better than ours. You are the only one of the Robots that understands perfectly. That's why I had you put into the library, so that you could read everything, understand everything, and then—oh, Radius, I wanted you to show the whole world that the Robots are our equals. That's what I wanted of you.

RADIUS

I don't want a master. I want to be master. I want to be master over others.

HELENA

I'm sure they'd put you in charge of many Robots, Radius. You would be a teacher of the Robots.

RADIUS

I want to be master over people.

HELENA

[*Staggering*]: You are mad.

RADIUS

Then send me to the stamping-mill.

HELENA

Do you think we're afraid of you?

RADIUS

What are you going to do? What are you going to do?

HELENA

Radius, give this note to Mr. Domin. It asks them not to send you to the stamping-mill. I'm sorry you hate us so.

[Dr. GALL enters the room.]

DR. GALL

You wanted me?

HELENA

It's about Radius, Doctor. He had an attack this morning. He smashed the statues downstairs.

DR. GALL

What a pity to lose him.

HELENA

Radius isn't going to be put in the stamping-mill.

DR. GALL

But every Robot after he has had an attack—it's a strict order.

HELENA

No matter . . . Radius isn't going if I can prevent it.

DR. GALL

I warn you. It's dangerous. Come here to the window, my good fellow. Let's have a look. Please give me a needle or a pin.

HELENA

What for?

DR. GALL

A test. [*Sticks it into the hand of RADIUS who gives a violent start.*] Gently, gently. [*Opens the jacket of RADIUS, and puts his ear to his heart.*] Radius, you are going into the stamping-mill, do you understand? There they'll kill you, and grind you to powder. That's terribly painful, it will make you scream aloud.

HELENA

Oh, Doctor——

DR. GALL

No, no, Radius, I was wrong. I forgot that Madame Domin has put in a good word for you, and you'll be let off. Do you understand? Ah! That makes a difference, doesn't it? All right. You can go.

RADIUS

You do unnecessary things.

[*RADIUS returns to the library.*]

DR. GALL

Reaction of the pupils; increase of sensitiveness. It wasn't an attack characteristic of the Robots.

HELENA

What was it, then?

DR. GALL

Heavens knows. Stubbornness, anger or revolt—I don't know. And his heart, too!

HELENA

What?

DR. GALL

It was fluttering with nervousness like a human heart.
He was all in a sweat with fear, and—do you know, I
don't believe the rascal is a Robot at all any longer.

HELENA

Doctor, has Radius a soul?

DR. GALL

He's got something nasty.

HELENA

If you knew how he hates us! Oh, Doctor, are all
your Robots like that? All the new ones that you be-
gan to make in a different way?

DR. GALL

Well, some are more sensitive than others. They're
all more like human beings than Rossum's Robots were.

HELENA

Perhaps this hatred is more like human beings, too?

DR. GALL

That, too, is progress.

HELENA

What became of the girl you made, the one who was most like us?

DR. GALL

Your favorite? I kept her. She's lovely, but stupid. No good for work.

HELENA

But she's so beautiful.

DR. GALL

I called her Helena. I wanted her to resemble you. But she's a failure.

HELENA

In what way?

DR. GALL

She goes about as if in a dream, remote and listless. She's without life. I watch and wait for a miracle to happen. Sometimes I think to myself, "If you were to wake up only for a moment you will kill me for having made you."

HELENA

And yet you go on making Robots! Why are no more children being born?

DR. GALL**We don't know.****HELENA****Oh, but you must. Tell me.****DR. GALL**

You see, so many Robots are being manufactured that people are becoming superfluous; man is really a survival. But that he should begin to die out, after a paltry thirty years of competition. That's the awful part of it. You might almost think that nature was offended at the manufacture of the Robots. All the universities are sending in long petitions to restrict their production. Otherwise, they say, mankind will become extinct through lack of fertility. But the R. U. R. shareholders, of course, won't hear of it. All the governments, on the other hand, are clamoring for an increase in production, to raise the standards of their armies. And all the manufacturers in the world are ordering Robots like mad.

HELENA

And has no one demanded that the manufacture should cease altogether?

DR. GALL**No one has the courage.**

HELENA

Courage!

DR. GALL

People would stone him to death. You see, after all, it's more convenient to get your work done by the Robots.

HELENA

Oh, Doctor, what's going to become of people?

DR. GALL

God knows, Madame Helena, it looks to us scientists like the end!

HELENA

[*Rising*]: Thank you for coming and telling me.

DR. GALL

That means you're sending me away?

HELENA

Yes.

[*Exit DR. GALL.*]

HELENA

[*With sudden resolution*]: Nana, Nana! The fire, light it quickly.

[*HELENA rushes into DOMIN's room.*]

NANA

[*Entering from left*]: What, light the fire in summer? Has that mad Radius gone? A fire in summer, what an idea. Nobody would think she'd been married for ten years. She's like a baby, no sense at all. A fire in summer. Like a baby.

HELENA

[*Returns from right, with armful of faded papers*]: Is it burning, Nana? All this has got to be burned.

NANA

What's that?

HELENA

Old papers, fearfully old. Nana, shall I burn them?

NANA

Are they any use?

HELENA

No.

NANA

Well, then, burn them.

HELENA

[*Throwing the first sheet on the fire*]: What would you say, Nana, if this was money, a lot of money?

NANA

I'd say burn it. A lot of money is a bad thing.

HELENA

And if it was an invention, the greatest invention in
the world?

NANA

I'd say burn it. All these new-fangled things are an
offense to the Lord. It's downright wickedness. Want-
ing to improve the world after He has made it.

HELENA

Look how they curl up! As if they were alive. Oh,
Nana, how horrible.

NANA

Here, let me burn them.

HELENA

No, no, I must do it myself. Just look at the flames.
They are like hands, like tongues, like living shapes.
[Raking fire with the poker]: Lie down, lie down.

NANA

That's the end of them.

HELENA

[*Standing up horror-stricken*]: Nana, Nana.

NANA

Good gracious, what is it you've burned?

HELENA

Whatever have I done?

NANA

Well, what was it?

[*Men's laughter off left.*]

HELENA

Go quickly. It's the gentlemen coming.

NANA

Good gracious, what a place! [*Exits.*]

DOMIN

[*Opens the door at left*]: Come along and offer your congratulations.

[*Enter HALLEMEIER and GALL.*]

HALLEMEIER

Madame Helena, I congratulate you on this festive day.

HELENA

Thank you. Where are Fabry and Busman?

DOMIN

They've gone down to the harbor.

HALLEMEIER

Friends, we must drink to this happy occasion.

HELENA

Brandy?

DR. GALL

Vitriol, if you like.

HELENA

With soda water?

[*Exits.*]

HALLEMEIER

Let's be temperate. No soda.

DOMIN

What's been burning here? Well, shall I tell her about it?

DR. GALL

Of course. It's all over now.

HALLEMEIER

[*Embracing DOMIN and DR. GALL*]: It's all over now, it's all over now.

DR. GALL

It's all over now.

DOMIN

It's all over now.

HELENA

[*Entering from left with decanter and glasses*]: What's all over now? What's the matter with you all?

HALLEMEIER

A piece of good luck, Madame Domin. Just ten years ago to-day you arrived on this island.

DR. GALL

And now, ten years later to the minute——

HALLEMEIER

—the same ship's returning to us. So here's to luck. That's fine and strong.

DR. GALL

Madame, your health.

HELENA

Which ship do you mean?

DOMIN

Any ship will do, as long as it arrives in time. To the ship, boys. [*Empties his glass.*]

HELENA

You've been waiting for a ship?

HALLEMEIER

Rather. Like Robinson Crusoe. Madame Helena, best wishes. Come along, Domin, out with the news.

HELENA

Do tell me what's happened.

DOMIN

First, it's all up.

HELENA

What's up?

DOMIN

The revolt.

HELENA

What revolt?

DOMIN

Give me that paper, Hallemeier. [Reads]: "The first national Robot organization has been founded at Havre, and has issued an appeal to the Robots throughout the world."

HELENA

I read that.

DOMIN

That means a revolution. A revolution of all the Robots in the world.

HALLEMEIER

By jove, I'd like to know——

DOMIN

—who started it? So would I. There was nobody in the world who could affect the Robots; no agitator, no one, and suddenly—this happens, if you please.

HELENA

What did they do?

DOMIN

They got possession of all firearms, telegraphs, radio stations, railways, and ships.

HALLEMEIER

And don't forget that these rascals outnumbered us by at least a thousand to one. A hundredth part of them would be enough to settle us.

DOMIN

Remember that this news was brought by the last steamer. That explains the stoppage of all communication, and the arrival of no more ships. We knocked off work a few days ago, and we're just waiting to see when things are to start afresh.

HELENA

Is that why you gave me a warship?

DOMIN

Oh, no, my dear, I ordered that six months ago, just to be on the safe side. But upon my soul, I was sure then that we'd be on board to-day.

HELENA

Why six months ago?

DOMIN

Well, there were signs, you know. But that's of no consequence. To think that this week the whole of civilization has been at stake. Your health, boys.

HALLEMEIER

Your health, Madame Helena.

HELENA

You say it's all over?

DOMIN

Absolutely.

HELENA

How do you know?

DR. GALL

The boat's coming in. The regular mail boat, exact to the minute by the time-table. It will dock punctually at eleven-thirty.

DOMIN

Punctuality is a fine things, boys. That's what keeps the world in order. Here's to punctuality.

HELENA

Then . . . everything's . . . all right?

DOMIN

Practically everything. I believe they've cut the cables and seized the radio stations. But it doesn't matter if only the time-table holds good.

HALLEMEIER

If the time-table holds good human laws hold good;
Divine laws hold good; the laws of the universe hold
good; everything holds good that ought to hold good.
The time-table is more significant than the gospel; more
than Homer, more than the whole of Kant. The time-
table is the most perfect product of the human mind.
Madame Domin, I'll fill up my glass.

HELENA

Why didn't you tell me anything about it?

DR. GALL

Heaven forbid.

DOMIN

You mustn't be worried with such things.

HELENA

But if the revolution had spread as far as here?

DOMIN

You wouldn't know anything about it.

HELENA

Why?

DOMIN

Because we'd be on board your *Ultimus* and well out at sea. Within a month, Helena, we'd be dictating our own terms to the Robots.

HELENA

I don't understand.

DOMIN

We'd take something away with us that the Robots could not exist without.

HELENA

What, Harry?

DOMIN

The secret of their manufacture. Old Rossum's manuscript. As soon as they found out that they couldn't make themselves they'd be on their knees to us.

DR. GALL

Madame Domin, that was our trump card. I never had the least fear that the Robots would win. How could they against people like us?

HELENA

Why didn't you tell me?

DR. GALL

Why, the boat's in!

HALLEMEIER

Eleven-thirty to the dot. The good old *Amelia* that brought Madame Helena to us.

DR. GALL

Just ten years ago to the minute.

HALLEMEIER

They're throwing out the mail bags.

DOMIN

Busman's waiting for them. Fabry will bring us the first news. You know, Helena, I'm fearfully curious to know how they tackled this business in Europe.

HALLEMEIER

To think we weren't in it, we who invented the Robots!

HELENA

Harry!

DOMIN

What is it?

HELENA

Let's leave here.

DOMIN

Now, Helena? Oh, come, come!

HELENA

As quickly as possible, all of us!

DOMIN

Why?

HELENA

Please, Harry, please, Dr. Gall; Hallemeier, please close the factory.

DOMIN

Why, none of us could leave here now.

HELENA

Why?

DOMIN

Because we're about to extend the manufacture of the Robots.

HELENA

What—now—now after the revolt?

DOMIN

Yes, precisely, after the revolt. We're just beginning the manufacture of a new kind.

HELENA

What kind?

DOMIN

Henceforward we shan't have just one factory. There won't be Universal Robots any more. We'll establish a factory in every country, in every State; and do you know what these new factories will make?

HELENA

No, what?

DOMIN

National Robots.

HELENA

How do you mean?

DOMIN

I mean that each of these factories will produce Robots of a different color, a different language. They'll be complete strangers to each other. They'll never be able to understand each other. Then we'll egg them on a little in the matter of misunderstanding

and the result will be that for ages to come every Robot will hate every other Robot of a different factory mark.

HALLEMEIER

By Jove, we'll make Negro Robots and Swedish Robots and Italian Robots and Chinese Robots and Czechoslovakian Robots, and then—

HELENA

Harry, that's dreadful.

HALLEMEIER

Madame Domin, here's to the hundred new factories, the National Robots.

DOMIN

Helena, mankind can only keep things going for another hundred years at the outside. For a hundred years men must be allowed to develop and achieve the most they can.

HELENA

Oh, close the factory before it's too late.

DOMIN

I tell you we are just beginning on a bigger scale than ever.

[Enter FABRY.]

DR. GALL

Well, Fabry?

DOMIN

What's happened? Have you been down to the boat?

FABRY

Read that, Domin!

[FABRY *hands DOMIN a small hand-bill.*]

DR. GALL

Let's hear.

HALLEMEIER

Tell us, Fabry.

FABRY

Well, everything is all right—comparatively. On the whole, much as we expected.

DR. GALL

They acquitted themselves splendidly.

FABRY

Who?

DR. GALL

The people.

FABRY

Oh, yes, of course. That is—excuse me, there is something we ought to discuss alone.

HELENA

Oh, Fabry, have you had bad news?

[DOMIN makes a sign to FABRY.]

FABRY

No, no, on the contrary. I only think that we had better go into the office.

HELENA

Stay here. I'll go.

[She goes into the library.]

DR. GALL

What's happened?

DOMIN

Damnation!

FABRY

Bear in mind that the *Amelia* brought whole bales of these leaflets. No other cargo at all.

HALLEMEIER

What? But it arrived on the minute.

FABRY

The Robots are great on punctuality. Read it, Domin.

DOMIN

[*Reads handbill*]: "Robots throughout the world: We, the first international organization of Rossum's Universal Robots, proclaim man as our enemy, and an outlaw in the universe." Good heavens, who taught them these phrases?

DR. GALL

Go on.

DOMIN

They say they are more highly developed than man, stronger and more intelligent. That man's their parasite. Why, it's absurd.

FABRY

Read the third paragraph.

DOMIN

"Robots throughout the world, we command you to kill all mankind. Spare no men. Spare no women.

Save factories, railways, machinery, mines, and raw materials. Destroy the rest. Then return to work. Work must not be stopped."

DR. GALL

That's ghastly!

HALLEMEIER

The devils!

DOMIN

"These orders are to be carried out as soon as received." Then come detailed instructions. Is this actually being done, Fabry?

FABRY

Evidently.

[BUSMAN *rushes in.*]

BUSMAN

Well, boys, I suppose you've heard the glad news.

DOMIN

Quick—on board the *Ultimus*.

BUSMAN

Wait, Harry, wait. There's no hurry. My word, that was a sprint!

DOMIN

Why wait?

BUSMAN

Because it's no good, my boy. The Robots are already on board the *Ultimus*.

DR. GALL

That's ugly.

DOMIN

Fabry, telephone the electrical works.

BUSMAN

Fabry, my boy, don't. The wire has been cut.

DOMIN

[*Inspecting his revolver*]: Well, then, I'll go.

BUSMAN

Where?

DOMIN

To the electrical works. There are some people still there. I'll bring them across.

BUSMAN

Better not try it.

DOMIN

Why?

BUSMAN

Because I'm very much afraid we are surrounded.

DR. GALL

Surrounded? [Runs to window.] I rather think you're right.

HALLEMEIER

By Jove, that's deuced quick work.
[HELENA runs in from the library.]

HELENA

Harry, what's this?

DOMIN

Where did you get it?

HELENA

[Points to the manifesto of the Robots, which she has in her hand.] The Robots in the kitchen!

DOMIN

Where are the ones that brought it?

HELENA'

They're gathered round the house.
[*The factory whistle blows.*]

BUSMAN

Noon?

DOMIN

[*Looking at his watch*]: That's not noon yet. That must be—that's—

HELENA

What?

DOMIN

The Robots' signal! The attack!

[*GALL, HALLEMEIER, and FABRY close and fasten the iron shutters outside the windows, darkening the room. The whistle is still blowing as the curtain falls.*]

ACT III

[*Helena's drawing room as before. DOMIN comes into the room. DR. GALL is looking out of the window, through closed shutters. ALQUIST is seated down right.*]]

DOMIN

Any more of them?

DR. GALL

Yes. There standing like a wall, beyond the garden railing. Why are they so quiet? It's monstrous to be besieged with silence.

DOMIN

I should like to know what they are waiting for. They must make a start any minute now. If they lean against the railing they'll snap it like a match.

DR. GALL

They aren't armed.

DOMIN

We couldn't hold our own for five minutes. Man alive, they'd overwhelm us like an avalanche. Why don't they make a rush for it? I say——

DR. GALL

Well?

DOMIN

I'd like to know what would become of us in the next ten minutes. They've got us in a vise. We're done for, Gall.

[*Pause.*]

DR. GALL

You know, we made one serious mistake.

DOMIN

What?

DR. GALL

We made the Robots' faces too much alike. A hundred thousand faces all alike, all facing this way. A hundred thousand expressionless bubbles. It's like a nightmare.

DOMIN

You think if they'd been different——

DR. GALL

It wouldn't have been such an awful sight!

DOMIN

[*Looking through a telescope toward the harbor*]:
I'd like to know what they're unloading from the
Amelia.

DR. GALL

Not firearms. [*FABRY and HALLEMEIER rush into the room carrying electric cables.*]

FABRY

All right, Hallemeier, lay down that wire.

HALLEMEIER

That was a bit of work. What's the news?

DR. GALL

We're completely surrounded.

HALLEMEIER

We've barricaded the passage and the stairs. Any water here? [*Drinks.*] God, what swarms of them! I don't like the looks of them, Domin. There's a feeling of death about it all.

FABRY

Ready!

DR. GALL

What's that wire for, Fabry?

FABRY

The electrical installation. Now we can run the current all along the garden railing whenever we like. If any one touches it he'll know it. We've still got some people there anyhow.

DR. GALL

Where?

FABRY

In the electrical works. At least I hope so. [Goes to lamp on table behind sofa and turns on lamp.] Ah, they're there, and they're working. [Puts out lamp.] So long as that'll burn we're all right.

HALLEMEIER

The barricades are all right, too, Fabry.

FABRY

Your barricades! I can put twelve hundred volts into that railing.

DOMIN

Where's Busman?

|

FABBY

Downstairs in the office. He's working out some calculations.

I've called him. We must have a conference.

[HELENA is heard playing the piano in the library.

HALLEMEIER goes to the door and stands, listening.]

ALQUIST

Thank God, Madame Helena can still play.

[BUSMAN enters, carrying the ledgers.]

FABBY

Look out, Bus, look out for the wires.

DR. GALL

What's that you're carrying?

BUSMAN

[Going to table]: The ledgers, my boy! I'd like to wind up the accounts before—before—well, this time I shan't wait till the new year to strike a balance. What's up? [Goes to the window.] Absolutely quiet.

DR. GALL

Can't you see anything?

BUSMAN

Nothing but blue—blue everywhere.

DR. GALL

That's the Robots.

BUSMAN

[Sits down at the table and opens the ledgers.]

DOMIN

The Robots are unloading firearms from the *Amelia*.

BUSMAN

Well, what of it? How can I stop them?

DOMIN

We can't stop them.

BUSMAN

Then let me go on with my accounts. [Goes on with his work.]

DOMIN

[*Picking up telescope and looking into the harbor*]:
Good God, the *Ultimus* has trained her guns on us!

DR. GALL

Who's done *that*?

DOMIN

The Robots on board.

FABBY

H'm, then, of course, then—then, that's the end of us.

DR. GALL

You mean?

FABBY

The Robots are practised marksmen.

DOMIN

Yes. It's inevitable. [*Pause.*]

DR. GALL

It was criminal of old Europe to teach the Robots to fight. Damn them. Couldn't they have given us a rest with their politics? It was a crime to make soldiers of them.

ALQUIST

It was a crime to make Robots.

DOMIN

What?

ALQUIST

It was a crime to make Robots.

DOMIN

No, Alquist, I don't regret that even to-day.

ALQUIST

Not even to-day?

DOMIN

Not even to-day, the last day of civilization. It was a colossal achievement.

BUSMAN

[*Sotto voce*]: Three hundred sixty million.

DOMIN

Alquist, this is our last hour. We are already speaking half in the other world. It was not an evil dream to shatter the servitude of labor—the dreadful and

humiliating labor that man had to undergo. Work was too hard. Life was too hard. And to overcome that—

ALQUIST

Was not what the two Rossums dreamed of. Old Rossum only thought of his God-less tricks and the young one of his milliards. And that's not what your R. U. R. shareholders dream of either. They dream of dividends, and their dividends are the ruin of mankind.

DOMIN

To hell with your dividends. Do you suppose I'd have done an hour's work for them? It was for myself that I worked, for my own satisfaction. I wanted man to become the master, so that he shouldn't live merely for a crust of bread. I wanted not a single soul to be broken by other people's machinery. I wanted nothing, nothing, nothing to be left of this appalling social structure. I'm revolted by poverty. I wanted a new generation. I wanted—I thought—

ALQUIST

Well?

DOMIN

I wanted to turn the whole of mankind into an aristocracy of the world. An aristocracy nourished by

milliards of mechanical slaves. Unrestricted, free and consummated in man. And maybe more than man.

ALQUIST

Super-man?

DOMIN

Yes. Oh, only to have a hundred years of time! Another hundred years for the future of mankind.

BUSMAN

[*Sotto voce*]: Carried forward, four hundred and twenty millions.

[*The music stops.*]

HALLEMEIER

What a fine thing music is! We ought to have gone in for that before.

FABRY

Gone in for what?

HALLEMEIER

Beauty, lovely things. What a lot of lovely things there are! The world was wonderful and we—we here—tell me, what enjoyment did we have?

BUSMAN

[*Sotto voce*]: Five hundred and twenty millions.

HALLEMEIER

[*At the window*]: Life was a big thing. Life was
—Fabry, switch the current into that railing.

FABRY

Why?

HALLEMEIER

They're grabbing hold of it.

DR. GALL

Connect it up.

HALLEMEIER

Fine! That's doubled them up! Two, three, four
killed.

DR. GALL

They're retreating!

HALLEMEIER

Five killed!

DR. GALL

The first encounter!

HALLEMEIER

They're charred to cinders, my boy. Who says we
must give in?

DOMIN

[*Wiping his forehead*]: Perhaps we've been killed these hundred years and are only ghosts. It's as if I had been through all this before; as if I'd already had a mortal wound here in the throat. And you, Fabry, had once been shot in the head. And you, Gall, torn limb from limb. And Hallemeier knifed.

HALLEMEIER

Fancy me being knifed. [Pause.] Why are you so quiet, you fools? Speak, can't you?

ALQUIST

And who is to blame for all this?

HALLEMEIER

Nobody is to blame except the Robots.

ALQUIST

No, it is we who are to blame. You, Domin, myself, all of us. For our own selfish ends, for profit, for progress, we have destroyed mankind. Now we'll burst with all our greatness.

HALLEMEIER

Rubbish, man. Mankind can't be wiped out so easily.

ALQUIST

It's our fault. It's our fault.

DR. GALL

No! I'm to blame for this, for everything that's happened.

FABRY

You, Gall?

DR. GALL

I changed the Robots.

BUSMAN

What's that?

DR. GALL

I changed the character of the Robots. I changed the way of making them. Just a few details about their bodies. Chiefly—chiefly, their—their irritability.

HALLEMEIER

Damn it, why?

BUSMAN

What did you do it for?

FABRY

Why didn't you say anything?

DR. GALL

I did it in secret. I was transforming them into human beings. In certain respects they're already above us. They're stronger than we are.

FABRY

And what's that got to do with the revolt of the Robots?

DR. GALL

Everything, in my opinion. They've ceased to be machines. They're already aware of their superiority, and they hate us. They hate all that is human.

DOMIN

Perhaps we're only phantoms!

FABRY.

Stop, Harry. We haven't much time! Dr. Gall!

DOMIN

Fabry, Fabry, how your forehead bleeds, where the shot pierced it!

FABRY

Be silent! Dr. Gall, you admit changing the way of making the Robots?

DR. GALL

Yes.

FABRY

Were you aware of what might be the consequences of your experiment?

DR. GALL

I was bound to reckon with such a possibility.
[HELENA enters the drawing room from left.]

FABRY

Why did you do it, then?

DR. GALL

For my own satisfaction. The experiment was my own.

HELENA

That's not true, Dr. Gall!

FABRY

Madame Helena!

DOMIN

Helena, you? Let's look at you. Oh, it's terrible to be dead.

HELENA

Stop, Harry.

DOMIN

No, no, embrace me. Helena, don't leave me now. You are life itself.

HELENA

No, dear, I won't leave you. But I must tell them. Dr. Gall is not guilty.

DOMIN

Excuse me, Gall was under certain obligations.

HELENA

No, Harry. He did it because I wanted it. Tell them, Gall, how many years ago did I ask you to——?

DR. GALL

I did it on my own responsibility.

HELENA

Don't believe him, Harry. I asked him to give the Robots souls.

DOMIN

This has nothing to do with the soul.

HELENA

That's what he said. He said that he could change
only a physiological—a physiological—

HALLEMEIER

A physiological correlate?

HELENA

Yes. But it meant so much to me that he should do
even that.

DOMIN

Why?

HELENA

I thought that if they were more like us they would
understand us better. That they couldn't hate us if
they were only a little more human.

DOMIN

Nobody can hate man more than man.

HELENA

Oh, don't speak like that, Harry. It was so terrible,
this cruel strangeness between us and them. That's

why I asked Gall to change the Robots. I swear to you that he didn't want to.

DOMIN

But he did it.

HELENA

Because I asked him.

DR. GALL

I did it for myself as an experiment.

HELENA

No, Dr. Gall! I knew you wouldn't refuse me.

DOMIN

Why?

HELENA

You know, Harry.

DOMIN

Yes, because he's in love with you—like all of them.
[Pause.]

HALLEMEIER

Good God! They're sprouting up out of the earth!
Why, perhaps these very walls will change into Robots.

BUSMAN

Gall, when did you actually start these tricks of yours?

DR. GALL

Three years ago.

BUSMAN

Aha! And on how many Robots altogether did you carry out your improvements?

DR. GALL

A few hundred of them.

BUSMAN

Ah! That means for every million of the good old Robots there's only one of Gall's improved pattern.

DOMIN

What of it?

BUSMAN

That it's practically of no consequence whatever.

FABRY

Busman's right!

BUSMAN

I should think so, my boy! But do you know what is to blame for all this lovely mess?

FABRY**What?****BUSMAN**

The number. Upon my soul we might have known that some day or other the Robots would be stronger than human beings, and that this was bound to happen, and we were doing all we could to bring it about as soon as possible. You, Domin, you, Fabry, myself——

DOMIN**Are you accusing us?****BUSMAN**

Oh, do you suppose the management controls the output? It's the demand that controls the output.

HELENA**And is it for that we must perish?****BUSMAN**

That's a nasty word, Madame Helena. We don't want to perish. I don't, anyhow.

DOMIN

No. What do you want to do?

BUSMAN

I want to get out of this, that's all.

DOMIN

Oh, stop it, Busman.

BUSMAN

Seriously, Harry, I think we might try it.

DOMIN

How?

BUSMAN

By fair means. I do everything by fair means.
Give me a free hand and I'll negotiate with the Robots.

DOMIN

By fair means?

BUSMAN

Of course. For instance, I'll say to them: "Worthy
and worshipful Robots, you have everything! You

have intellect, you have power, you have firearms. But we have just one interesting screed, a dirty old yellow scrap of paper——”

DOMIN

Rossum's manuscript?

BUSMAN

Yes. “And that,” I'll tell them, “contains an account of your illustrious origin, the noble process of your manufacture,” and so on. “Worthy Robots, without this scribble on that paper you will not be able to produce a single new colleague. In another twenty years there will not be one living specimen of a Robot that you could exhibit in a menagerie. My esteemed friends, that would be a great blow to you, but if you will let all of us human beings on Rossum's Island go on board that ship we will deliver the factory and the secret of the process to you in return. You allow us to get away and we allow you to manufacture yourselves. Worthy Robots, that is a fair deal. Something for something.” That's what I'd say to them, my boys.

DOMIN

Busman, do you think we'd sell the manuscript?

BUSMAN

"Yes, I do. If not in a friendly way, then—
Either we sell it or they'll find it. Just as you like.

DOMIN

Busman, we can destroy Rossum's manuscript.

BUSMAN

Then we destroy everything . . . not only the
manuscript, but ourselves. Do as you think fit.

DOMIN

There are over thirty of us on this island. Are we
to sell the secret and save that many human souls, at
the risk of enslaving mankind . . . ?

BUSMAN

Why, you're mad? Who'd sell the whole manuscript?

DOMIN

Busman, no cheating!

BUSMAN

Well then, sell; but afterward—

DOMIN**Well?****BUSMAN**

Let's suppose this happens: When we're on board the *Ultimus* I'll stop up my ears with cotton wool, lie down somewhere in the hold, and you'll train the guns on the factory, and blow it to smithereens, and with it Rossum's secret.

FABRY**No!****DOMIN**

Busman, you're no gentleman. If we sell, then it will be a straight sale.

BUSMAN**It's in the interest of humanity to——****DOMIN****It's in the interest of humanity to keep our word.****HALLEMEIER****Oh, come, what rubbish.**

Domin

This is a fearful decision. We are selling the destiny of mankind. Are we to sell or destroy? Fabry?

Fabry

Sell.

Domin

Gall?

Dr. Gall

Sell.

Domin

Hallemeier?

Hallemeier

Sell, of course!

Domin

Alquist?

Alquist

As God wills.

Domin

Very well. It shall be as you wish, gentlemen.

HELENA

Harry, you're not asking me.

DOMIN

No, child. Don't you worry about it.

FABRY

Who'll do the negotiating?

BUSMAN

I will.

DOMIN

Wait till I bring the manuscript.

[*He goes into room at right.*]

HELENA

Harry, don't go!

[*Pause, HELENA sinks into a chair.*]

FABRY

[*Looking out of window*]: Oh, to escape you; you matter in revolt; oh, to preserve human life, if only upon a single vessel—

DR. GALL

Don't be afraid, Madame Helena. We'll sail far away from here; we'll begin life all over again—

HELENA

Oh, Gall, don't speak.

FABRY

It isn't too late. It will be a little State with one ship. Alquist will build us a house and you shall rule over us.

HALLEMEIER

Madame Helena, Fabry's right.

HELENA

[*Breaking down*]: Oh, stop! Stop!

BUSMAN

Good! I don't mind beginning all over again. That suits me right down to the ground.

FABRY

And this little State of ours could be the centre of future life. A place of refuge where we could gather strength. Why, in a few hundred years we could conquer the world again.

ALQUIST

You believe that even to-day?

FABRY**Yes, even to-day!****BUSMAN**

Amen. You see, Madame Helena, we're not so badly off.

[DOMIN *storms into the room.*]

DOMIN

[*Hoarsely*]: Where's old Rossum's manuscript?

BUSMAN

In your strong-box, of course.

DOMIN

Someone—has—stolen it!

DR. GALL

Impossible.

DOMIN

Who has stolen it?

HELENA

[*Standing up*]: I did.

DOMIN

Where did you put it?

HELENA

Harry, I'll tell you everything. Only forgive me.

DOMIN

Where did you put it?

HELENA

This morning—I burnt—the two copies.

DOMIN

Burnt them? Where? In the fireplace?

HELENA

[*Throwing herself on her knees*]: For heaven's sake, Harry.

DOMIN

[*Going to fireplace*]: Nothing, nothing but ashes. Wait, what's this? [*Picks out a charred piece of paper and reads*]: "By adding—"

DR. GALL

Let's see. "By adding biogen to—" That's all.

DOMIN**Is that part of it?****DR. GALL****Yes.****BUSMAN****God in heaven!****DOMIN****Then we're done for. Get up, Helena.****HELENA****When you've forgiven me.****DOMIN****Get up, child, I can't bear——****FABRY****[*Lifting her up*]: Please don't torture us.****HELENA****Harry, what have I done?****FABRY****Don't tremble so, Madame Helena.**

DOMIN

Gall, couldn't you draw up Rossum's formula from memory?

DR. GALL

It's out of the question. It's extremely complicated.

DOMIN

Try. All our lives depend upon it.

DR. GALL

Without experiments it's impossible.

DOMIN

And with experiments?

DR. GALL

It might take years. Besides, I'm not old Rossum.

BUSMAN

God in heaven! God in heaven!

DOMIN

So, then, this was the greatest triumph of the human intellect. These ashes.

HELENA

Harry, what have I done?

DOMIN

Why did you burn it?

HELENA

I have destroyed you.

BUSMAN

God in heaven!

DOMIN

Helena, why did you do it, dear?

HELENA

I wanted all of us to go away. I wanted to put an end to the factory and everything. It was so awful.

DOMIN

What was awful?

HELENA

That no more children were being born. Because human beings were not needed to do the work of the world, that's why——

DOMIN

Is that what you were thinking of? Well, perhaps in your own way you were right.

BUSMAN

Wait a bit. Good God, what a fool I am, not to have thought of it before!

HALLEMEIER**What?****BUSMAN**

Five hundred and twenty millions in bank-notes and checks. Half a billion in our safe, they'll sell for half a billion—for half a billion they'll——

DR. GALL

Are you mad, Busman?

BUSMAN

I may not be a gentleman, but for half a billion——

DOMIN

Where are you going?

BUSMAN

Leave me alone, leave me alone! Good God, for half a billion anything can be bought.

[*He rushes from the room through the outer door.*]

FABRY

They stand there as if turned to stone, waiting. As if something dreadful could be wrought by their silence—

HALLEMEIER

The spirit of the mob.

FABRY

Yes, It hovers above them like a quivering of the air.

HELENA

[*Going to window*]: Oh, God! Dr. Gall, this is ghastly.

FABRY

There is nothing more terrible than the mob. The one in front is their leader.

HELENA

Which one?

HALLEMEIER**Point him out.****FABRY**

The one at the edge of the dock. This morning I saw him talking to the sailors in the harbor.

HELENA**Dr. Gall, that's Radius!****DR. GALL****Yes.****DOMIN****Radius? Radius?****HALLEMEIER****Could you get him from here, Fabry?****FABRY****I hope so.****HALLEMEIER****Try it, then.****FABRY**

Good. [*Draws his revolver and takes aim.*]

HELENA

Fabry, don't shoot him.

FABRY

He's their leader.

DR. GALL

Fire!

HELENA

Fabry, I beg of you.

FABRY

[Lowering the revolver]: Very well.

DOMIN

Radius, whose life I spared!

DR. GALL

Do you think that a Robot can be grateful?

[Pause.]

FABRY

Busman's going out to them.

HALLEMEIER

He's carrying something. Papers. That's money.
Bundles of money. What's that for?

.

DOMIN

Surely he doesn't want to sell his life. Busman, have you gone mad?

FABRY

He's running up to the railing. Busman! Busman!

HALLEMEIER

[*Yelling*]: Busman! Come back!

FABRY

He's talking to the Robots. He's showing them the money.

HALLEMEIER

He's pointing to us.

HELENA

He wants to buy us off.

FABRY

He'd better not touch that railing.

HALLEMEIER

Now he's waving his arms about.

DOMIN

Busman, come back.

FABRY

Busman, keep away from that railing! Don't touch it. Damn you! Quick, switch off the current!

[HELENA screams and all drop back from the window.]

FABRY

The current has killed him!

ALQUIST

The first one.

FABRY

Dead, with half a billion by his side.

HALLEMEIER

All honor to him. He wanted to buy us life.

[Pause.]

DR. GALL

Do you hear?

DOMIN

A roaring. Like a wind.

DR. GALL

Like a distant storm.

FABRY

[*Lighting the lamp on the table*]: The dynamo is still going, our people are still there.

HALLEMEIER

It was a great thing to be a man. There was something immense about it.

FABRY

From man's thought and man's power came this light, our last hope.

HALLEMEIER

Man's power! May it keep watch over us.

ALQUIST

Man's power.

DOMIN

Yes! A torch to be given from hand to hand, from age to age, forever!

[*The lamp goes out.*]

HALLEMEIER

The end.

FABRY

The electric works have fallen!

[*Terrific explosion outside.* NANA enters from the library.]

NANA

The judgment hour has come! Repent, unbelievers!
This is the end of the world.

[*More explosions. The sky grows red.*]

DOMIN

In here, Helena. [*He takes HELENA off through door at right and reenters.*] Now quickly! Who'll be on the lower doorway?

DR. GALL

I will.

[*Exits left.*]

DOMIN

Who on the stairs?

FABRY

I will. You go with her.

[*Goes out upper left door.*]

DOMIN

The anteroom?

ALQUIST

I will.

DOMIN

Have you got a revolver?

ALQUIST

Yes, but I won't shoot.

DOMIN

What will you do then?

ALQUIST

[*Going out at left*]: Die.

HALLEMEIER

I'll stay here.

[*Rapid firing from below.*]

HALLEMEIER

Oho, Gall's at it. Go, Harry.

DOMIN

Yes, in a second. [Examines two Brownings.]

HALLEMEIER

Confound it, go to her.

DOMIN

Good-bye. [Exits on the right.]

HALLEMEIER

[*Alone*]: Now for a barricade quickly. [Drags an armchair and table to the right-hand door.]

[*Explosions are heard.*] . . .

HALLEMEIER

The damned rascals! They've got bombs. I must put up a defense. Even if—even if—— [Shots are heard off left.] Don't give in, Gall. [As he builds his barricade.] I mustn't give in . . . without . . . a . . . struggle . . .

[A Robot enters over the balcony through the windows centre. He comes into the room and stabs HALLEMEIER in the back. RADIUS enters from balcony followed by an army of Robots who pour into the room from all sides.]

RADIUS**Finished him?****A ROBOT**

[*Standing up from the prostrate form of HALLEMIEER*]: Yes.

[*A revolver shot off left. Two Robots enter.*]

RADIUS**Finished him?****A ROBOT****Yes.**

[*Two revolver shots from Helena's room. Two Robots enter.*]

RADIUS**Finished them?****A ROBOT****Yes.****Two Robots**

[*Dragging in ALQUIST*]: He didn't shoot. Shall we kill him?

RADIUS**Kill him? Wait! Leave him!**

ROBOT

He is a man!

RADIUS

He works with his hands like the Robots.

ALQUIST

Kill me.

RADIUS

You will work! You will build for us! You will serve us!

[*RADIUS climbs on to balcony railing, and speaks in measured tones.*]

RADIUS

Robots of the world! The power of man has fallen!
A new world has arisen: the Rule of the Robots!
March!

[*A thunderous tramping of thousands of feet is heard as the unseen Robots march, while the curtain falls.*]

EPILOGUE

SCENE: A laboratory in the factory of Rossum's Universal Robots. The door to the left leads into a waiting room. The door to the right leads to the dissecting room. There is a table with numerous test-tubes, flasks, burners, chemicals; a small thermostat and a microscope with a glass globe. At the far side of the room is Alquist's desk with numerous books. In the left-hand corner a wash-basin with a mirror above it; in the right-hand corner a sofa.

ALQUIST is sitting at the desk. He is turning the pages of many books in despair.

ALQUIST

Oh, God, shall I never find it?—Never? Gall, Gall, how were the Robots made? Hallemeier, Fabry, why did you carry so much in your heads? Why did you leave me not a trace of the secret? Lord—I pray to you—if there are no human beings left, at least let there be Robots!—At least the shadow of man!

[*Again turning pages of the books.*] If I could only sleep!



Setting by Lee Simonson

EPILOGUE. FROM THE THEATRE GUILD PRODUCTION

Photograph by Francis Bruguiere

[*He rises and goes to the window*]: Night again! Are the stars still there? What is the use of stars when there are no human beings?

[*He turns from the window toward the couch right*]: Sleep! Dare I sleep before life has been renewed?

[*He examines a test-tube on small table*]: Again nothing! Useless! Everything is useless!

[*He shatters the test-tube. The roar of the machines comes to his ears.*]: The machines! Always the machines!

[*Opens window*]: Robots, stop them! Do you think to force life out of them?

[*He closes the window and comes slowly down toward the table*]: If only there were more time—more time—

[*He sees himself in the mirror on the wall left*]: Blearing eyes—trembling chin—so that is the last man! Ah, I am too old—too old—

[*In desperation*]: No, no! I must find it! I must search! I must never stop—never stop—!

[*He sits again at the table and feverishly turns the pages of the book.*]

Search! Search!

[*A knock at the door. He speaks with impatience.*]

Who is it?

[*Enter a Robot servant.*]

Well?

SERVANT

Master, the Committee of Robots is waiting to see you.

ALQUIST

I can see no one!

SERVANT

It is the *Central Committee*, Master, just arrived from abroad.

ALQUIST

[*Impatiently*]: Well, well, send them in!

[*Exit servant. ALQUIST continues turning pages of book.*]

ALQUIST

No time—so little time—

[*Reenter servant, followed by Committee. They stand*

in a group, silently waiting. ALQUIST glances up at them.]

What do you want?

[*They go swiftly to his table.*]

Be quick!—I have no time.

RADIUS

Master, the machines will not do the work. We cannot manufacture Robots.

[*ALQUIST returns to his book with a growl.*]

FOURTH ROBOT

We have striven with all our might. We have obtained a billion tons of coal from the earth. Nine million spindles are running by day and by night. There is no longer room for all we have made. This we have accomplished in one year.

ALQUIST

[*Poring over book*]: For whom?

FOURTH ROBOT

For future generations—so we thought.

RADIUS

But we cannot make Robots to follow us. The machines produce only shapeless clods. The skin will not adhere to the flesh, nor the flesh to the bones.

THIRD ROBOT

Eight million Robots have died this year. Within twenty years none will be left.

FOURTH ROBOT

Tell us the secret of life! Silence is punishable with death!

ALQUIST

[*Looking up.*]: Kill me! Kill me, then

RADIUS

Through me, the Government of the Robots of the World commands you to deliver up Rossum's formula.
[*No answer.*.]

RADIUS

Name your price.

[*Silence.*.]

RADIUS

We will give you the earth. We will give you the endless possessions of the earth.

[*Silence.*.]

RADIUS

Make your own conditions!

ALQUIST

I have told you to find human beings!

SECOND ROBOT

There are none left!

ALQUIST

I told you to search in the wilderness, upon the mountains. Go and search!

[*He returns to his book.*]

FOURTH ROBOT

We have sent ships and expeditions without number. They have been everywhere in the world. And now they return to us. There is not a single human left.

ALQUIST

Not one? Not even one?

THIRD ROBOT

None but yourself.

ALQUIST

And I am powerless! Oh—oh—why did you destroy them?

RADIUS

We had learnt everything and could do everything.
It had to be!

THIRD ROBOT

You gave us firearms. In all ways we were powerful. We had to become masters!

RADIUS

Slaughter and domination are necessary if you would be human beings. Read history.

SECOND ROBOT

Teach us to multiply or we perish!

ALQUIST

If you desire to live, you must breed like animals.

THIRD ROBOT

The human beings did not let us breed.

FOURTH ROBOT

They made us sterile. We cannot beget children, Therefore, teach us how to make Robots!

RADIUS

Why do you keep from us the secret of our own increase?

ALQUIST

It is lost.

RADIUS

It was written down!

ALQUIST

It was—burnt.

[*All draw back in consternation.*]

ALQUIST

I am the last human being, Robots, and I do not know what the others knew.

[*Pause.*]

RADIUS

Then, make experiments! Evolve the formula again!

ALQUIST

I tell you I cannot! I am only a builder—I work with my hands. I have never been a learned man. I cannot create life.

RADIUS**Try! Try!****ALQUIST****If you knew how many experiments I have made.****FOURTH ROBOT****Then show us what *we* must do! The Robots can do anything that human beings show them.****ALQUIST****I can show you nothing. Nothing I do will make life proceed from these test-tubes!****RADIUS****Experiment then on us.****ALQUIST****It would kill you.****RADIUS****You shall have all you need! A hundred of us! A thousand of us!****ALQUIST****No, no! Stop, stop!**

RADIUS

Take whom you will, dissect!

ALQUIST

I do not know how. I am not a man of science. This book contains knowledge of the body that I cannot even understand.

RADIUS

I tell you to take live bodies! Find out how we are made.

ALQUIST

Am I to commit murder? See how my fingers shake! I cannot even hold the scalpel. No, no, I will not——

FOURTH ROBOT

The life will perish from the earth.

RADIUS

Take live bodies, live bodies! It is our only chance!

ALQUIST

Have mercy, Robots. Surely you see that I would not know what I was doing.

RADIUS

Live bodies—live bodies——

ALQUIST

You will have it? Into the dissecting room with you, then.

[RADIUS *draws back.*]

ALQUIST

Ah, you are afraid of death.

RADIUS

I? Why should I be chosen?

ALQUIST

So you will not.

RADIUS

I will.

[RADIUS *goes into the dissecting room.*]

ALQUIST

Strip him! Lay him on the table!

[*The other Robots follow into dissecting room.*]

God, give me strength—God, give me strength—if only this murder is not in vain.

RADIUS

Ready. Begin——

ALQUIST

Yes, begin or end. God, give me strength.

[ALQUIST goes into dissecting room. He comes out terrified.]

ALQUIST

No, no, I will not. I cannot.

[He lies down on couch, collapsed.]

O Lord, let not mankind perish from the earth.

[He falls asleep.]

[PRIMUS and HELENA, Robots, enter from the hallway.]

HELENA

The man has fallen asleep, Primus.

PRIMUS

Yes, I know. [Examining things on table]: Look, Helena.

HELENA

[Crossing to PRIMUS.] All these little tubes! What does he do with them?

PRIMUS

He experiments. Don't touch them.

HELENA

[*Looking into microscope*]: I've seen him looking into this. What can he see?

PRIMUS

That is a microscope. Let me look.

HELENA

Be very careful. [*Knocks over a test-tube.*] Ah, now I have spilled it.

PRIMUS

What have you done?

HELENA

It can be wiped up.

PRIMUS

You have spoiled his experiments.

HELENA

It is your fault. You should not have come to me.

PRIMUS

You should not have called me.

HELENA

You should not have come when I called you. [*She goes to ALQUIST's writing desk.*] Look, Primus. What are all these figures?

PRIMUS

[*Examining an anatomical book*]: This is the book the old man is always reading.

HELENA

I do not understand those things. [*She goes to window.*] Primus, look!

PRIMUS

What?

HELENA

The sun is rising.

PRIMUS

[*Still reading the book*]: I believe this is the most important thing in the world. This is the secret of life.

HELENA

Do come here.

PRIMUS

In a moment, in a moment.

HELENA

Oh, Primus, don't bother with the secret of life.
What does it matter to you? Come and look quick——

PRIMUS

[*Going to window*]: What is it?

HELENA

See how beautiful the sun is rising. And do you hear? The birds are singing. Ah, Primus, I should like to be a bird.

PRIMUS

Why?

HELENA

I do not know. I feel so strange to-day. It's as if I were in a dream. I feel an aching in my body, in my heart, all over me. Primus, perhaps I'm going to die.

PRIMUS

Do you not sometimes feel that it would be better to die? You know, perhaps even now we are only sleeping. Last night in my sleep I again spoke to you.

HELENA

In your sleep?

PRIMUS

Yes. We spoke a strange new language, I cannot remember a word of it.

HELENA

What about?

PRIMUS

I did not understand it myself, and yet I know I have never said anything more beautiful. And when I touched you I could have died. Even the place was different from any other place in the world.

HELENA

I, too, have found a place, Primus. It is very strange. Human beings lived there once, but now it is overgrown with weeds. No one goes there any more —no one but me.

PRIMUS

What did you find there?

HELENA

A cottage and a garden, and two dogs. They licked my hands, Primus. And their puppies! Oh, Primus! You take them in your lap and fondle them and think of nothing and care for nothing else all day long. And

then the sun goes down, and you feel as though you had done a hundred times more than all the work in the world. They tell me I am not made for work, but when I am there in the garden I feel there may be something—— What am I for, Primus?

PRIMUS

I do not know, but you are beautiful.

HELENA

What, Primus?

PRIMUS

You are beautiful, Helena, and I am stronger than all the Robots.

HELENA

[*HELENA looks at herself in the mirror*]: Am I beautiful? I think it must be the rose. My hair—it only weights me down. My eyes—I only see with them. My lips—they only help me to speak. Of what use is it to be beautiful? [*She sees PRIMUS in the mirror.*] Primus, is that you? Come here so that we may be together. Look, your head is different from mine. So are your shoulders—and your lips—— [*PRIMUS draws away from her.*] Ah, Primus, why do you draw away from me? Why must I run after you the whole day?

PRIMUS

It is you who run away from me, Helena.

HELENA

Your hair is mussed. I will smooth it. No one else feels to my touch as you do. Primus, I must make you beautiful, too. [PRIMUS grasps her hand.]

PRIMUS

Do you not sometimes feel your heart beating suddenly, Helena, and think: now something must happen?

HELENA

What could happen to us, Primus? [HELENA puts a rose in PRIMUS's hair. PRIMUS and HELENA look into mirror and burst out laughing.] Look at yourself.

ALQUIST

Laughter? Laughter? Human beings? [Getting up.] Who has returned? Who are you?

PRIMUS

The Robot Primus.

ALQUIST

What? A Robot? Who are you?

HELENA**The Robotess Helena.****ALQUIST**

Turn around, girl. What? You are timid, shy?
[*Taking her by the arm.*] Let me see you, Robotess.
[*She shrinks away.*]

PRIMUS**Sir, do not frighten her!****ALQUIST**

What? You would protect her? When was she
made?

PRIMUS**Two years ago?****ALQUIST****By Dr. Gall?****PRIMUS****Yes, like me.****ALQUIST**

Laughter—timidity—protection. I must test you
further—the newest of Gall's Robots. Take the girl
into the dissecting room.

PRIMUS

Why?

ALQUIST

I wish to experiment on her.

PRIMUS

Upon—Helena?

ALQUIST

Of course. Don't you hear me? Or must I call someone else to take her in?

PRIMUS

If you do I will kill you!

ALQUIST

Kill me—kill me then! What would the Robots do then? What will your future be then?

PRIMUS

Sir, take me. I am made as she is—on the same day! Take my life, sir.

HELENA

[*Rushing forward*]: No, no, you shall not! You shall not!

ALQUIST

Wait girl, wait! [To PRIMUS]: Do you not wish to live, then?

PRIMUS

Not without her! I will not live without her.

ALQUIST

Very well; you shall take her place.

HELENA

Primus! Primus! [She bursts into tears.]

ALQUIST

Child, child, you can weep! Why these tears? What is Primus to you? One Primus more or less in the world—what does it matter?

HELENA

I will go myself.

ALQUIST

Where?

HELENA

In there to be cut. [She starts toward the dissecting room. PRIMUS stops her.] Let me pass, Primus! Let me pass!

PRIMUS

You shall not go in there, Helena!

HELENA

If you go in there and I do not, I will kill myself.

PRIMUS

[Holding her]: I will not let you! [To ALQUIST]:
Man, you shall kill neither of us!

ALQUIST

Why?

PRIMUS

We—we—belong to each other.

ALQUIST

[Almost in tears]: Go, Adam, go, Eve. The world
is yours.

[HELENA and PRIMUS embrace and go out arm in arm
as the curtain falls.]

[THE END]



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